

LA POESIE RESISTANTE

**Lexis, Semantics and Syntax
in the war poetry of
PAUL ELUARD**

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DECLARATION

I hereby declare that the following thesis is based on the results of research carried out by me, that the thesis is my own composition and that it has not been previously presented for a higher degree. The research was carried out in the Department of French of the University of Edinburgh.

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INTRODUCTION

This description of the language of the war poetry of Paul Eluard is the result of a research project which had several aims. The first was stylistic: to attempt a largely objective description of the poetry which would be of interest and use to other Eluardians and to those studying literary style. A second aim grew out of the first. If the description was to be linguistic (in the sense that it was to use language as its starting point) and objective, the methods used would have to be assessed for their usefulness in producing such a description. Hence this second, but not subsidiary, aim: an exploration of method.

These first two aims, the stylistic and the methodological, were largely complementary. The methodology evolved combines computer analysis and statistical calculations with close textual study, and the final result, although often apparently far removed from the 'mechanical' procedures, owes much to them both. From the outset considerable use has been made of an index and word frequency count and of concordances produced by computer. This involvement in computing led to the decision to prepare the final manuscript in machine-readable form for printing by Lasercomp, a decision which, although it considerably lengthened the preparation time, means that both the data and the conclusions are easily accessible and readily available to others.

As it is presented here, the work retains considerable methodological speculation, as well as documented conclusions. Many questions remain unsolved, and at least some of the conclusions are tentative. In its broad outlines however the method followed is based on the thinking of various groups of linguists in the fields of computer-aided literary research, linguistic statistics, semantics and syntax. The study has been divided into three sections: Lexis, Semantics and Syntax, and in each of these sections a number of theoretical hypotheses are examined. From among these are selected those which were most useful in analysing this particular corpus. Thus, while it is hoped that the methodological conclusions drawn can be applied to other studies of a similar kind, it is possible that particular problems require individually tailored solutions.

What seems clear from this study is that the provision of an index and word frequency count as a basic tool of literary analysis must be considered highly desirable. Similarly, the possibility offered by computer analysis of producing concordances of various kinds puts the researcher in a very powerful position *vis-à-vis* his text, and allows the exploration of many avenues closed to ordinary research because of their very time-consuming nature. Not that computer-aided research can, by any stretch of the imagination, be described as time-saving. For any but those lucky few who can have their texts prepared and programs run by computer staff or research assistants, the preparation and processing of texts by computer is a long and very wearing business.

The various kinds of statistical analysis presented here provide a mass of useful information whose potential is far from exhausted, and theories of semantics and syntax, in particular those of the structuralists and post-structuralists, offer a number of very useful tools which have been used in stylistic analysis. Only some of them, those which seemed most useful, have been tried here. Perhaps the most important idea in all this is the one of potentiality, for when at last the computer print-out is ready, the statistics calculated, the semantic fields and structures identified, the syntactic patterns recognised, the *stylistic* analysis still remains to be done. The criteria we apply from this point on are essentially subjective and aesthetic. Although the decisions about stylistic relevance are based on sound information, they are nonetheless personal, and they take us away from the comfort of what can be objectively verified into the heady world of hypothesis.

The attempt to strike a balance between the objective and the subjective, the methodological and the stylistic, gives to the chapters which follow something of the air of a *Pilgrim's Progress*. Considerable detail is given of *the manner of setting out*, and of the journey, an early stage of which, the parsing of all the words in the index, seemed rather like imprisonment in Doubting Castle at the mercy of Giant Despair. In including some of the

theoretical background to the analytical methods adopted, an effort was made not to wander into By-Path Meadow, and, in the application of the methods chosen, to avoid alike the Mountain of Error and Mount Caution. It has been thought preferable to retain the atmosphere of searching, of travelling hopefully, rather than simply to present conclusions, for it is doubtful whether, in such an undertaking as this, one can ever be certain of having achieved a "safe arrival at the desired countrey".

It has been a privilege to work on the poetry of Eluard, to perceive through his words, his *poésie résistante*, some glimpses of eternal truths. Like Faithful, Eluard and his companions at arms have achieved immortality:

Nos frères sont morts pour que nous vivions libres
 Nous avons tous ensemble compromis la nuit

p.1259

Sing, Faithful, sing, and let thy name survive
 For though they killed thee, thou art yet alive.

CHAPTER 1

§1. The preliminaries to a piece of research of this kind necessarily involve a considerable number of decisions which affect the whole of what follows. This first chapter therefore is confined to the description of the work which was undertaken before any detailed analysis of the corpus could be begun. It first describes the various files which were produced preparatory to the main study, and then gives some general conclusions about the lexis, including lists of provisional Theme Words and Key Words of the corpus.

This corpus - the war poems of Paul Eluard - contains the new poems published by Eluard in the years 1941-1945, from *Sur les pentes inférieures* (1941) to *En avril 1944: Paris respirait encore*. There is a considerable difference between the corpus and the poems actually published in the years from 1941 to 1945. Eluard followed his usual habit of publishing, with the new poems, some poems from earlier collections. These have been excluded from the corpus of which the lexis is studied in Chapters 1-4. Because of the care Eluard exercised in the selection of his poems and their organisation in individual volumes, and since the detailed analysis required for semantics and syntax made it necessary to limit the corpus, the study of semantics (Chapters 6 and 7) is restricted to the poems in a single published volume - the second (Minuit) edition of *Au rendez-vous allemand*. Almost all the examples in the syntax section (Chapters 9 and 10) come from this volume, while the study of duality (Chapter 11) is based on an even more restricted corpus, *Les sept poèmes d'amour en guerre*.

The basis of the study of the lexis is an index and word frequency count produced by the program package COCOA¹ on the DEC 10 computers in the Universities of Dundee and Western Australia.² The preparation of the data involved the typing of all the poems into an input file, incorporating volume, poem and line numbers. The Pléiade edition of Eluard's works³ numbers each volume in chronological order and these numbers were used. A number was then attributed to each poem.⁴ The titles posed a problem, since they have considerable importance in Eluard's poetry.⁵ They have therefore been included in the index, and are indexed as Poem 0 for titles of volumes, Line 0 for titles of poems. Several of the poems are really suites of small, sometimes very small, poems. Where these are indeed separate poems, rather than successive stanzas of one poem, this is usually indicated in the text by numbering so that, for example, the three poems of *Le même jour pour tous* (pp.1263-1264) are numbered separately. Where poems are divided into sections by an asterisk, for example *Charniers* (pp.1270-1271), this usually indicates separate sections of a single poem and these divisions have not been numbered. Dedications (e.g. *A l'échelle humaine* p.1272) have been omitted. It was not possible at the time the original print-outs were produced to indicate changes of type-face such as italics (e.g. p.1274) or the distinction between upper and lower case, although this latter distinction has been restored in the print-outs in the Supplements.

In the preparation of an index for use in a detailed statistical analysis, the inclusion of syntactic and rhyme markers at the typing-in stage is recommended.⁶ The limited number of characters available for encoding and the requirements of the program package COCOA made it virtually impossible to include syntactic markers in the data preparation, or to incorporate a systematic lemmatisation of the whole corpus. A further problem is posed by the reserved characters - those with a specific function in the program - so that it was not possible to devise a comprehensive system for marking syntactic function which could be used with COCOA. The system generally adopted by French workers in this field⁷ is unfortunately incompatible with COCOA. The irregularity or absence of rhyme in Eluard's poetry meant that the inclusion of this information would have been very difficult, and arguably less relevant than in works where rhyme is a constant and regular feature.

The major problem in any preparation of data for a research project is the impossibility of foreseeing what questions we shall want to ask, and what lines of thought the data, once prepared, may suggest. The question of the inclusion of syntactic markers (indications of

parts of speech) illustrated this very clearly. The index used here was prepared without such markers, since it was originally planned to use it mainly for reference back to the text. That detailed statistical analyses would exert a growing fascination as the work progressed, and that a need would arise to try various methods of analysis, were among the things which were entirely unforeseen. The absolute necessity of distinguishing all homophones if the statistics were to be accurate enough was likewise among subsequent requirements which were unpredictable at the outset.

It was after the index had been produced, and while the early work was in progress, that a number of possible new lines of enquiry - related to parts of speech - suggested themselves:

Was there an abnormally high number of nouns in Eluard's work?

If verbs were numerically less important than the nouns, did they in some way compensate for this by being very rare, or, on the contrary,

Did they contribute to the postulated predominance of the nouns by their very ordinariness?

Clearly a closer look at the poems and detailed analysis should show, but meanwhile the index, fruit of months of labour, was lacking in the very feature needed to send us back to the text for a resolution of the problem: it did not reveal which words were nouns and which were verbs (or other parts of speech), although in this it was no different from any other index produced by COCOA. For example, the entry for *mort* told only where the word was to be found in each of its 58 occurrences in the corpus. It made no distinction between *la mort*, *le mort* and *mort* past participle of the verb *mourir*. Clarification of this and many more equally complicated entries was a daunting prospect indeed.⁸ The alternative was to re-type the whole of the data file with unambiguous and sufficiently precise syntactic markers included, and then to find or write a program which would process this information. The awesome task of re-examining each separate entry in the index in order to separate the nouns from the verbs seemed slightly less discouraging than starting again from the beginning.

After the nouns (over 900) had been identified, with the thousands of returns to the text that this implies, a start was made on the verbs. Having gone about half-way through the alphabet identifying all verbs, I became convinced of the inadequacy of the definition of verb adopted at the outset. All parts of a verb, including present and past participles, and whatever their actual function in the text, had, until now, been classed as verbs. As the work progressed, the importance of participles, both past and present, used as adjectives or nouns, became increasingly apparent. As the conviction grew that the basic definitions would have to be abandoned for something more suited to the particular features of the poems in this corpus, so there grew with it the depressing awareness that the parsing of all 400 verbs identified from the index would have to be done again. This would also involve adjusting the figures for some nouns since, for example, words such as *passants* and *noyés* would have to be classified as nouns if such was their function in the text.

It was only at this stage that a real awareness of the priorities of the stylistic analysis of this set of poems began to emerge; that it became possible to forecast with any certainty the kinds of questions I might wish to ask of my data. One thing which had become progressively clearer was that, even if a detailed statistical analysis was still not the major aim of the work, the nature of the corpus selected was such that at the very least all nouns, verbs and adjectives had to be identified, and defined by their function in the text, not by grammar book definition. Depressing though the prospect most certainly was, all 13,141 words in the 2,772 index entries produced by COCOA would have to be parsed by checking back to the text. As Muller says:

Il est plus rationnel et plus économique, *quand la chose est possible*, de procéder au codage avant la première opération mécanique, sur le texte lui-même. ... Quand on travaille sur un texte déjà enregistré, le codage ... présente des difficultés variables selon le procédé de l'enregistrement.

In the present case, the easiest, or rather least discouraging and defeating, solution, since a great deal had already been done from the COCOA-produced index, would be to continue to

work from it. Too long had already been spent on what were, after all, only preliminaries to the main enquiry. Long weeks later, an alphabetical frequency list had been put on to a card file, in which a part of speech was assigned to each word - noun, verb, adjective, adverb, preposition, pronoun, proper noun, other. The parsing had effected a reduction in the total number of words from 13,141 to 13,105, and in the number of different words from 2,772 to 2,086, a reduction which is so great as to indicate statistically that the two files could have been taken from quite different texts.

It is on the information obtained from this revised file that Chapter 3 is based, and it appears in the Supplements. The constraints imposed, on the one hand by the technology, on the other by the uncertainty about priorities which always marks the beginning of a research project, have resulted in the production of an index which is perhaps less informative than one could have hoped. It requires often to be supplemented by the parsed frequency file subsequently produced by hand. So there are for the whole corpus (although not for individual volumes), two sets of figures - the one produced by COCOA from the data file called ELPO which does not take into account word function; the other from the hand-produced data file ELPO2, which is a corrected version of ELPO, created by the parsing of the index.

The calculations in Chapter 2 involving frequencies, whether in the corpus as a whole or in separate volumes, are based on COCOA figures derived from unparsed data files. Thus, measures of richness of vocabulary involving the three basic measurements: total words (N), total different words (V), number of words occurring once only (V1), are calculated from the raw (COCOA) data. The analyses of distribution in the whole corpus or in single volumes (numbers of words occurring once, twice, three times ...) are likewise from the COCOA (ELPO) data. This means that there is comparability between individual volumes and the whole corpus in these calculations, since the data is drawn from files produced in an exactly similar way. Confusing though it is to work with two sets of figures, care has been taken not to draw conclusions from other than comparable data.

The problem of comparability, both internally and externally (with the work of other researchers) is, as we shall see in Chapter 3, felt to some extent by all who work in this area. In particular, any comparison with work of a similar kind done by others must be approached very circumspectly indeed. Even where the same program has been used, different criteria may have been in operation, for example in establishing word boundaries, or in defining a part of speech. Unless strict criteria are observed in establishing comparability, serious limitations are placed on the usefulness of statistical studies in language and literature. Until a generally accepted method, which ensures strict comparability of results, has been established, evaluation of results and communication of findings are made difficult, and their usefulness is seriously impaired by the fact that all results must be considered tentative and relative.

§2. The program COCOA¹⁰ which was used in the preparation of the index is a package described as a "wordcount and concordance generator". It has been used by a considerable number of scholars in the field of computerised text analysis, and was, at the time this work was done, the only program of its kind available both at Dundee University and at the University of Western Australia in Perth, the two places where the research was carried out.

Using a program package has the enormous advantage at the input stage that many of the difficult decisions about processing a text for machine readability have already been resolved, and at the output stage that results are likely to be compatible with those of others using the program. The disadvantages of a package are its inability to adapt to individual requirements, and the strictly limited number of commonly encountered problems it can be used to solve. With the implementation of the Oxford Concordance Program (OCP) in 1981, some of the limitations of COCOA were overcome, but even this more flexible and user-friendly package needed to be complemented by other specially written programs.

A text which is to be analysed using COCOA must be processed for input in a standard way, but once this has been done the program may be used to produce various kinds of

output, including:

- a word list in order of increasing frequency
- an alphabetical list of words with frequency shown
- a frequency profile showing the distribution of words in the text - number of words used once, twice, three times, etc.
- an index giving, for each occurrence of each word, the number of the volume, poem and line in which each word (or selected words) occurs
- a concordance giving, for each occurrence of each word (or selected words) the whole line in which it appears.¹¹

A limited degree of lemmatisation is possible (i.e. grouping together all the parts of one verb under one heading) but this facility is quite insufficient to allow such treatment of all, or even of the most common, verbs. There is however a useful provision which allows the selection of a limited number of words (up to ten) for concordancing, so that a complete index, together with a concordance for only those words of particular interest can form the basic tools for stylistic analysis.

For the work involved in this thesis, the following output was produced by COCOA, and is contained (in the revised version produced by OCP) in the Supplements:

1. For the complete corpus and also for each volume:

- an index showing volume, poem and line numbers for each word
- a frequency count in ascending order of frequency
- a frequency count in alphabetical order
- a frequency profile

2. For selected words studied in detail:

- a concordance of one line for each occurrence

Other programs were specially written¹² first to allow comparison between the various volumes, by reducing them to a theoretical word total (N) of 1,000;

second to establish the frequency distributions predicted by the Waring-Herdan formula;

third to test these by means of a chi-square test.¹³

Working by hand I produced several files, the most useful of which were:

- (i) a grammatical analysis showing corrected frequencies,¹⁴ with each word classified as one of 8 parts of speech (this is the file known as ELPO2)
- (ii) a separate alphabetical list for each of the eight parts of speech
- (iii) an alphabetical list of words occurring ten or more times
- (iv) a list of these words in ascending order of frequency, with the number of volumes (maximum 8) in which each of them occurred
- (v) a list of words occurring ten or more times in ascending order of Usage¹⁵
- (vi) an analysis of the parts of speech of these frequently used words
- (vii) an analysis of the parts of speech of all the words occurring once only
- (viii) a list of all adjectives occurring once only, with subdivision into present participles, past participles and adjectives.

On the basis of all these files, ELPO and ELPO2, the various statistical analyses were carried out. The most useful of these files are reproduced either in the appendices to Chapter 3 or in the Supplements.

§3. A general description of the lexis of a text can be arrived at on the basis of frequent readings. The danger of overlooking relevant items is great, because at any time the far more pleasurable activity of reading for meaning can take over from reading for lexical analysis. So there is at this stage a good case for working exclusively from an index. Attention is focussed on individual words as it cannot be when the text is being read, and a number of lines of lexical enquiry can be pursued simultaneously. As later chapters will show, the possibility of working from the index is rather limited in stylistic analysis, and tempting though it may be to envisage an objective approach to the text via the index, such an approach is sterile in that it leads us to consider the index as text - and stylistically an index

must be one of the least interesting types of text imaginable.

A general method of approach to the lexis can be used with most texts, particularly if we have an index available. We may set ourselves to answer a number of questions:

Does the text contain any borrowed or foreign words?

Are there any proper nouns?

Do these refer to persons or to places?

Many other possibilities spring to mind and have been suggested as a methodological basis, notably by Mitterand¹⁶ and Guiraud¹⁷. Mitterand suggests a division into *champs sémantiques* and *champs stylistiques*. In the former we may examine *la famille morphologique ou idéologique* of a word, and the *liaison[s] thématique[s]* between words in the index and words in *la langue standard*. In the *champs stylistiques*:

L'index permet également d'étudier dans toute leur ampleur, les systèmes expressifs dont dispose l'écrivain pour caractériser, pour qualifier, pour symboliser, pour intoner; d'étudier dans quelle mesure il s'écarte de la langue standard (néologismes, archaïsmes, registres linguistiques divers), d'étudier même les aspects phono-stylistiques de son lexique (mots à la rime, mots présentant telle caractéristique phonique etc ...).

Comment étudier ces phénomènes sans disposer d'un index exhaustif?

Studies of the language of Brassens¹⁸, Giraudoux¹⁹ and St-John Perse²⁰, as well as those of classical authors, and a recent French analysis of *Alice in Wonderland*²¹, show the many ways in which an index can serve the literary critic.

An examination of the index to Eluard's war poems shows first that there is no predominance of very long words. Closer examination gives the impression of a majority of two-syllable words, a smaller number of three-syllable words and few of four or more syllables. Without making a statistical analysis of the number of syllables, we can be clear that Eluard does not favour very long words. The index contains, apart from some grammatical compounds - e.g. *au-dessous*, *quelques-uns* - only nine compound words.²² There are virtually no markedly dialectal or regional words, no words of *argot*, no words which belong exclusively to a familiar level of language, no childish words. Probably the only word with a truly archaic flavour is *hères* (p.1257), whose presence is at least partly explained by the need here for a striking rhyme:

Chantant Ceux qui sont à l'air²³
Ont trop l'air de pauvres hères

We may search in vain for words commonly recognised as 'poetic', although *diaphanes* (p.1199) and *éthérée* (p.1269) may be so described, and indeed the context confirms this impression:

Diaphanes l'eau l'air et le feu
Que tu ne peux garder pour toi
Une façade d'école
Grêlée éthérée de balles

although *de balles* gives a new and 'non-poetic' dimension to *éthérée*.

The one word which is undeniably poetic, one of the few words still used in modern poetry as an unambiguous indication of poetic discourse, is *Ô*. Its use is entirely restricted to poetry, and the vocative it signals from its usual position at the beginning of a line is also, although not exclusively, a mark of traditional poetic discourse. In these poems it is used invariably in the initial position:

Ô ma muette désolée	p.1119
Ô ma soeur mon bel amant	p.1119
Ô victime cruelle	p.1225
Ô toi que j'arrache à l'oubli	
Ô toi que j'ai voulue heureuse.	p.1240
Ô mon frère on a fait justice de ton frère	p.1253
Ô rupture de rien rupture indispensable	p.1259
Ô mes frères courageux	
Ô mes frères en amour	p.1286
Ô mes frères courageux	p.1287

Together with the arrangement on the page in lines and stanzas (often irregular), the wide margins, the titles, the capital letters at the beginning of each line, this use of *Ô* is one of the few vestiges in this corpus of the discourse markers of classical poetry.

Words from various technical domains are more often to be found than the categories referred to above, but these again are not numerous (25 were tentatively isolated). Several belong to the general domain of war: *canons*, *munitions*, *revolver*; most of the others describe flora: *genêts*, *muguets*, *violettes* or fauna: *lynx*, *rainette*, *taupes*, *tortue*, *truies*, *truite*. The word *avis* is used by Eluard here in its official administrative sense, as the translation of the Occupier's *Bekanntmachung*, many examples of which flowered on walls and noticeboards throughout the Occupation. It is the title of the first poem in *Au rendez-vous allemand* (p.1253).

Borrowings from languages other than French are also rare. The word *nazi* occurs only once, in the title *Chant nazi* (p.1254). The only other borrowings are really quotations in Spanish. Again these are the titles of poems: *Enterrar y callar* (p.1220) and *Nos uniremos* (p.1283). The first is the title of an engraving by Goya.²⁴ The second was given to a poem first published in *Quelques peintres et sculpteurs espagnols de l'Ecole de Paris* in 1945 with the title *Demain*.²⁵ Thus, although Eluard had been emotionally and politically involved in the war in Spain²⁶, these two titles reveal not so much that commitment as the close association with artists and great love of painting which were so important to him throughout his life. There is one reference to Spain in the poem *A l'échelle humaine*, dedicated to Colonel Fabien who had fought in Spain before returning to Paris and joining the Resistance²⁷:

... c'était l'Espagne
Qui luttait pour le soleil p.1273

The only other countries mentioned are *Allemagne*, in *Chant nazi*:

Et l'Allemagne asservie
Et l'Allemagne accroupie p.1254

and *Algérie*:

La cadette voyait plus clair à travers moi
Qu'à travers l'Algérie trapue ... p.1213

while the only nationalities mentioned are French:

«Un petit nombre d'intellectuels français s'est mis au service de l'ennemi» p.1254
Des Français habillés de vert
Sont quand même de fiers soldats p.1274

and German, in the title of the volume *Au rendez-vous allemand*. In this category we might also consider the adjectives *parisienne*:

C'est la région parisienne p.1273

and *juifs*:

Les femmes d'Auschwitz les petits enfants juifs p.1274

With the exception of *Algérie*, all these references to specific groups or places occur in *Au rendez-vous allemand* and serve to remind us of the predominant theme of this volume - the Occupation and its attendant evils of imprisonment and deportation. The one reference to the Tyrol:

J'ai rêvé que je marchais vite
Sur les routes du Tyrol

from *Le Lit la table* (p.1208) recalls in sharp contrast the happier days of the twenties and it is here used with connotations of a freedom which the Occupation denied to so many of Eluard's readers.

Proper nouns which name cities rather than countries also emphasise themes of the Occupation and the Resistance: *Auschwitz* (p.1274) as we have seen in context with *juifs*, and *Nuremberg* in the title of the last poem of *Au rendez-vous allemand*, *Noël, les accusés de Nuremberg sont en vacances* (p.1288); *Paris, désespéré* in *Les sept poèmes d'amour en guerre* (p.1184), symbol of courage repeated 11 times in *Courage* (pp.1230-1231), surviving in spite of suffering in *Tuer* (p.1255), beginning to hope in *En plein mois d'août* (p.1259) and finally *Ville durable où j'ai vécu notre victoire sur la mort* in the last poem of this corpus *En avril*

1944: *Paris respirait encore!* (pp.1297-1298).

The other proper nouns in the index²⁸ are either months, days or names of friends and fellow members of the Resistance. These last are mainly to be found in the poem *Eternité de ceux que je n'ai pas revus* (pp.1285-1288) dated September 1945, which commemorates *mes frères courageux mes frères en amour*:

Pourtant Desnos pourtant Péri
Crémieux Fondane Pierre Unik
Sylvain Itkine Jean Jausion
Grou-Radenez Lucien Legros
Le temps le temps insupportable
Poltzer Decour Robert Blache
Serge Meyer Mathias Lübeck
Maurice Bourdet et Jean Fraysse
Dominique Corticchiato
Et Max Jacob et Saint-Pol-Roux
Rien que le temps de n'être plus
Et rien que le temps²⁹ d'être tout
Dans ma mémoire ...

p.1286

Other names recall the painters Dubuffet and Eluard's close friend Pablo Picasso. The Spanish connection is recalled in the poem *Critique de la poésie* (p.1221) which mentions Garcia Lorca and again Saint-Pol-Roux and Decour, all *mis à mort*.

The presence in these poems of names of victims of the Occupation is a clear indication that for Eluard, the battle in which he and his countrymen were engaged was being fought - and would be won - at the level of the individual. The sum total of the actions of the men commemorated here, together with actions inspired by their example, would eventually ensure that *nous ferons justice du mal* (p.1253).

There remain among the proper nouns the names of the months - *août, avril, décembre, janvier, juillet, juin, mai, novembre, septembre* - and with these we may group *noël, lundi* - the only day of the week mentioned - and the dates *21 septembre 1943, 12 novembre 1943* and *avril 1944*. It is easy to understand how very difficult it must be to retain a sense of historical perspective when one is living through a long period of suffering and sorrow. Eluard situates some events very precisely so that they emerge as landmarks in the long anguish of the Occupation. He remains aware and therefore his readers do too of the recurring seasons, and this brings hope of renewal and change - *automne, hiver, printemps* and *été* continue their cycle in spite of the upheaval of war. Some of the months are used as the titles of poems:

Rêve du 21 septembre 1943	p.1208
Rêve du 12 novembre 1943	p.1209
Noël ³⁰ , les accusés de Nuremberg sont en vacances	p.1288
En avril 1944: Paris respirait encore!	p.1297
En plein mois d'août	p.1259

while others occur in poems which refer to a pattern of life associated with the passing of the months and seasons: *Notre année* (pp.1195-1197) and *Fresque II* (p.1204). The first of the dates is the day on which Nusch was born:

Le 21 du mois de juin 1906
A midi
Tu m'as donné la vie.

p.1116

so that at midday of midsummer day that year Eluard experienced, in retrospect, his own *naissance spirituelle*.³¹ The others may mark stages in the war which held a particular importance for him at the time, although it is difficult at this distance to identify with certainty the events to which they could refer.

Since Henri Amouroux³² could only confirm what had appeared from a study of histories of the period: that no incident of great historical or social importance marked these dates, we should perhaps accept the suggestion of Georges Mounin³³:

Je pense que les deux premières dates [21 septembre 1943, 12 novembre 1943] doivent être celles de deux rêves véritables. (Les Surréalistes ont eu un "fétichisme des dates" et ils ont célébré Restif de la Bretonne pour cela.)

The dates culminate in the act of faith of April 1944, anticipating the Normandy landing on 6th June which led to the liberation of Paris in August. Already Eluard was confident of the long-awaited triumph of the forces of good.

One other aspect of the lexis is of considerable interest and became as work progressed a semantic, and ultimately a syntactic, problem whose solution was far from simple. This is the use by Eluard of many words in a general, rather than a particular sense. From the index it was not possible to tell whether individual words - *amour*, *espoir*, *mort*, *vie* for example - referred to a precise 'event' or not. Although this was a disappointment, the syntax played such a vital role in actualising this distinction, that it was not really surprising that the index failed to help with the problem. Here, as with other aspects of the style to which an index alone does not give us access, we must look elsewhere for an explanation.

The information about the lexis which is available thus far from an examination of the index reveals that Eluard's vocabulary in these poems is distinctly marked by the events which were occurring in France in the early 1940's. We can expect from this evidence that the poems will be concerned with the Occupation and the Resistance, but that they will not be overtly nationalistic and certainly not chauvinistic.³⁴ We shall expect the language used, on the lexical evidence provided by the index, to be modern, but not strikingly so, educated but not erudite, straightforward but not excessively simple. The index reveals the vocabulary of an educated Frenchman of the mid-twentieth century who is writing for a wide audience. They will not be distracted by conscious poeticising, nor by an esoteric vocabulary. The poetry in these texts will come, we can be fairly certain, not from the use of lexical items proclaiming that this is traditional poetic discourse, but from the contexts in which the words chosen are set, and from the ways in which they function.

§4. As a guide to what we might expect to find when we come to look at contexts and functions, we can draw up, even at this early stage, provisional lists of Key and Theme Words. These will be refined in Chapter 3, §§4-9, but are a useful indication of what we might expect a more detailed analysis to reveal. In his early work on literary statistics *Index du vocabulaire du symbolisme*³⁵, Guiraud used the terms *mots thèmes* and *mots clés* for two lists he produced for each of the poets he studied. These lists were:

(i) of the words (excluding the *mots grammaticaux*) most frequently used by each:

mots thèmes

(ii) of the words (again excluding the *mots grammaticaux*) whose frequency differed most markedly from that given in the best word frequency list available for French at the time (Van der Beke³⁶):

mots clés

The frequency counts now available for French are considerably more sophisticated than the Van der Beke list, which is also necessarily rather dated. Comparisons in this and subsequent chapters of this thesis are to the frequency lists established for *Le français fondamental*³⁷, the *Frequency Dictionary of French Words* by Juilland³⁸ and to the most recent publication of this kind by the *Institut de la langue française* at Nancy: the *Dictionnaire alphabétique des fréquences*³⁹ which was produced from work done in the compilation of the *Trésor de la langue française*.⁴⁰

Here, the *mots thèmes* are defined as the 25 *mots pleins* occurring most frequently in the corpus⁴¹, where *mots pleins* are defined as nouns, verbs (excluding *être*, *avoir* and *faire*), descriptive adjectives and adverbs. These are given in Table I.⁴²

TABLE I

Theme Words - provisional

1. homme(s)	13. tout(e,s)
2. nuit	14. femme(s)
3. terre	main(s)
4. yeux(oeil)	16. amour
5. soleil(s)	17. temps
6. mort(la)	18. vouloir
7. enfant(s)	19. jour(s)
8. nom(s)	20. beau(x,l,lle,s)
9. coeur	21. ciel
10. vie	22. fleur(s)
11. feu	23. espoir
12. seul(e,s)	24. aimer
	25. vivre

The large majority of these words (19) are nouns, three are verbs (*vouloir, aimer, vivre*) and three (*seul, tout, beau*) are adjectives. These provisional Theme Words reinforce the impression, already gained from the index, of a corpus whose lexical content is remarkable for its ordinariness. Typical Eluardian themes (*yeux, femme, amour, aimer*) are here, as are others reflecting the historical circumstances at the time of writing: sight (*yeux* - and in addition, the verb *voir* which is twenty-sixth in the frequency list of *mots pleins*) and light (*soleil, jour*) are intimately associated with love (*amour, aimer, femme, homme*) which is the dynamic relationship necessary for life (*vie, vivre*); the natural world (*terre, soleil, feu, fleur, ciel, jour*) is ever present, darkened, at the time these poems were written, by the night of the Occupation (*nuit*). Only the power of love (*amour, aimer*), men and women (*homme, femme*) working together, supported by the hand of friendship (*main*), a childlike trust and innocence (*enfant*), hope (*espoir*) and the will (*vouloir*) to overcome, would ensure the ultimate triumph of life (*vie*) over the darkness (*nuit*) of death (*mort*).

The method used here to establish the *mots clés* differs somewhat from Guiraud's.⁴³ The twenty most frequent nouns and verbs in our corpus were compared with the lists of the twenty most frequent nouns and verbs in the three available published frequency counts. Any nouns or verbs among our top twenty which did not occur in the similar lists from the *F.F.*, *F.D.F.W.* or *D.A.F.* were retained as Key Words, since they could be considered to be specific to the corpus. The table of provisional Key Words contains 11 nouns and 6 verbs, arranged in alphabetical order.

TABLE II

Key Words - provisional

Nouns	Verbs
amour	chanter
ciel	comprendre
espoir	mourir
feu	penser
fleur	rêver
mort	vivre
nom	
nuit	
soleil	
terre	
ville	

Mourir reinforces *mort*, as *vivre* reinforces *vie* (Theme Word), but otherwise the parts of speech do not seem immediately to complement one another. The Key Nouns show the same concern with elemental forces, basic emotions and fundamental aspects of the natural world as do the Theme Words. The verbs echo this to some extent (*mourir*, *vivre*) but rather seem to reflect Eluard's conviction that the human condition can only be improved by mutual comprehension (*comprendre*), by dreaming (*rêver*) and reflection (*penser*), and by celebrating (*chanter*) our humanity. They reveal the essentially philosophical nature of the poems, the cerebral and mystical side of Eluard's commitment to a dynamic and restorative fraternity.

Although these glimpses into the lexis are promising, they are tantalising rather than satisfying. They do though, in their bareness, their *innocence*, remind us of the strength of Eluard's feelings for words which he felt possessed in themselves power to influence men:

Il y a des mots qui font vivre
 Et ce sont des mots innocents
 Le mot chaleur le mot confiance
 Amour justice et le mot liberté
 Le mot enfant et le mot gentillesse
 Et certains noms de fleurs et certains noms de fruits
 Le mot courage et le mot découvrir
 Et le mot frère et le mot camarade⁴⁴
 Et certains noms de pays de villages
 Et certains noms de femmes et d'amis

p.1262

One of the words singled out here for special mention, *le mot liberté*, explains to a large extent the presence of *nom* among the provisional Key Words. In the poem of the same name, *Liberté* (pp.1105-1107), although the word *liberté* is used only once, its elemental power is evoked twenty times in *J'écris ton nom*, before being proclaimed triumphantly in the final line:

Et par le pouvoir d'un mot
 Je recommence ma vie
 Je suis né pour te connaître
 Pour te nommer
 Liberté.

This is a reminder that Key Words are not necessarily key ideas or subjects, and is also an indication of the limitations of the index unless reference is constantly made to the text. Very misleading deductions could be made on the basis of frequency alone, and only a heightened consciousness of the particular use made of words in the text being studied can save us from errors of this kind.

From the lists of provisional Key and Theme Words (particularly perhaps the Key Verbs) we can readily see how Eluard was trying to find *les mots qui font vivre*. From the index we can do no more than extract words which, in the absence of context, are semantically and syntactically *innocents*. Like Aragon⁴⁵, Eluard has sought to:

Trouver des mots couleur de tous les jours
Trouver des mots que personne n'oublie.

How he takes these everyday, *innocents* particular words and makes them general, not only unforgettable but powerful in the fight against evil, agents of life in face of the danger of death of the body and of the spirit: this can only be seen when the analysis is taken a step further. One way of doing this is by statistical analysis, and Chapter 2 explores some of the possibilities in this area.

NOTES

1. BERRY-ROGHE, Godlieve and CRAWFORD, T.D. *COCOA. A Word Count and Concordance Generator*. Atlas Computer Laboratory, Chilton, 1973.
2. COCOA was superseded in the summer of 1981 in Dundee by the new Oxford Concordance Program, but unfortunately this was too late for it to be used in the preparatory work on this thesis.
3. *Paul Eluard. Oeuvres complètes*. 2 vols, Gallimard, Paris, 1968. All the poems studied are in Volume I of this collection, and unacknowledged page numbers in brackets refer to this first volume. The volumes are henceforward referred to as OCI and OCII.
4. These numbers are given in Appendix 1.
5. DEBREUILLE, Jean-Yves. *Eluard ou le pouvoir du mot*. A.G. Nizet, Paris, 1977, p.51.
6. See eg. MULLER, Ch. *Initiation à la statistique linguistique*, Larousse, Paris, 1968, Chapter 6: *Le dépouillement mécanique*. This book is henceforward referred to as Muller, *Init.* A similar recommendation is given by HANTRAIS, L. *Le vocabulaire de Georges Brassens, une étude statistique et stylistique*. 2 vols. Klincksieck, Paris, 1976, p.75.
7. eg. Muller, *Init.*, pp.152 et seq.
8. Cf. MULLER, Ch. *Etude de statistique linguistique: le vocabulaire du théâtre de Pierre Corneille*. Larousse, Paris, 1967, p.111. This book is henceforward referred to as Muller, *Etude*.
9. Muller, *Init.*, p.154; my italics.
10. The cosy reassuring sound of this acronym in no way describes the experience of using the program.
11. COCOA output has been replaced by the OCP output in the Supplements.
12. By Dr.I.T.Adamson, Department of Mathematics, University of Dundee.
13. Details of these procedures are given below, Chapter 2, §5.
14. ie. taking into account homonyms, adjectives functioning as nouns, etc.
15. For the definition of Usage adopted, see below, Chapter 3, §4.
16. MITTERAND, H. and PETIT, J. 'Index et concordances dans l'étude des textes littéraires' in *Cahiers de lexicologie*, III, 1961, pp.160-174.
17. GUIRAUD, Pierre. *Problèmes et méthodes de la statistique linguistique*. D. Reidel, Dordrecht, 1959, and P.U.F., Paris, 1960. Page references are to the P.U.F. edition, and henceforward references are to Guiraud, *Problèmes*.
18. Hantrais, op.cit.
19. BRUNET, Etienne. *Le vocabulaire de Jean Giraudoux. Structure et évolution*. Slatkine, Genève, 1978.
20. RUTTEN, Pierre-M., van. *Le langage poétique de Saint-John-Perse*. Mouton, The Hague, 1975.
21. THOIRON, Philippe. *Dynamisme du texte et stylostatistique. Elaboration des index et de la concordance pour "Alice's Adventures in Wonderland"*. Slatkine, Genève, 1980.
22. *abat-jour, bien-aimée, casse-cailloux, coupe-gorge, couvre-feu, diable-dindon, fer-blanc, grand-chose, rendez-vous*.
23. See eg. MENARD, Nathan. 'Richesse lexicale et mots rares' in *Le Français moderne*, XLVI, 1978, pp.33-43.
24. p.1630, note to p.1220.
25. p.1651, note to p.1283.
26. A reminder of this is the inclusion in some editions of *Au rendez-vous allemand* of the poems *Novembre 1936* (*Cours naturel*, 1938, pp.801-802); *La victoire de Guernica* (*Cours naturel*, pp.812-814); *Les vainqueurs d'hier périront* (*Chanson complète*, 1939, pp.877-878).
27. p.1649, note to p.1272.
28. There are 56 if *N* (title, p.1115) is added.
29. This poem recalls Aragon's litany of place names, *Le conscrit des cent villages*, in *La Diane française*, Seghers, Paris, 1946. Aragon wrote several poems about Gabriel Péri in the same collection.
30. This poem refers to December, 1945 (see epigraph, p.1288).
31. p.1612, note to p.1116. The quotation is from Pierre Emmanuel.
32. In a private discussion, 14.vii.1982.
33. In a private letter dated 1.iii.1982. See also Mounin's reference to the importance of dreams in OCI, p.1389.
34. The absence of frequent references to France and *Français* (*français*) is not explained entirely by the fact that many of these poems were published clandestinely, or were subject to German censorship. *La Diane française* contains many more references to France and the French than the whole of our corpus.
35. GUIRAUD, Pierre. *Index du vocabulaire du symbolisme*. Klincksieck, Paris, 1953, henceforward referred to as Guiraud, *Index*.
36. VAN DER BEKE, George E. *French Word Book*. Macmillan, New York, 1931.
37. GOUGENHEIM, G., MICHEA, R., RIVENC, P., SAUVAGEOT, A. *L'Elaboration du*

français fondamental (1er Degré). Didier, Paris, 1964.

38. JUILAND, Alphonse. *Frequency Dictionary of French Words*. Mouton, The Hague, 1970.

39. IMBS, P. éd. *Dictionnaire des fréquences: vocabulaire littéraire des XIXème et XXème siècles*. C.N.R.S.- T.L.F., Nancy, Klincksieck, Paris, 1971.

40. These are henceforward referred to as the *F.F.*, *F.D.F.W.* and *D.A.F.* respectively.

41. These are taken from the frequencies in the corrected (ELPO2) file. See below, Chapter 3, §§4,5 for the definitive lists.

42. Frequencies are given throughout in square brackets.

43. The method used by Guiraud has not been followed, partly because of concern as to its validity, partly because comparisons can now be made with more than one list of 'norms'.

44. Again a reminder of *Le conscrit des cent villages*.

45. *Je ne connais pas cet homme*, in *La Diane française*, p.27.

APPENDIX 1

Volumes in the corpus

Numbers

Poésie et vérité 1942	Volume 53
Les sept Poèmes d'amour en guerre	Volume 55
Le Lit la table	Volume 57
Les Armes de la douleur	Volume 58
Dignes de vivre	Volume 59
Quelques mots rassemblés pour Monsieur Dubuffet	Volume 60
Au Rendez-vous allemand	Volume 62
En avril 1944 : Paris respirait encore!	Volume 64

Oeuvres complètes, I, pp.1113 - 1298

APPENDIX 2

Volume 62

Au rendez-vous allemand

Avis	62	1
Les belles balances de l'ennemi	62	2
Chant nazi	62	3
"Un petit nombre d'intellectuels français s'est mis au service de l'ennemi"	62	4
Tuer	62	5
D'un seul poème entre la vie et la mort	62	6
Pensez	62	7
On te menace	62	8
En plein mois d'août	62	9
Le poème hostile	62	10
Comprenne qui voudra	62	11
Gabriel Péri	62	12
Le même jour pour tous	62	13-15
Chant du feu vainqueur du feu	62	16
Dans un miroir noir	62	17
Charniers	62	18
A l'échelle humaine	62	19
Les vendeurs d'indulgence	62	20
Faire vivre	62	21
Nos uniremos	62	22
D'une victoire	62	23
Temps anciens temps bénis	62	24
Eternité de ceux que je n'ai pas revus	62	25
Noël, les accusés de Nuremberg sont en vacances	62	26

Volume 64

En avril 1944:
Paris respirait encore!

En avril 1944: Paris respirait encore	64	1
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Numbers of poems

Volume 53

Poésie et vérité 1942

Liberté	53	1
Douter du crime	53	2
Couvre-feu	53	3
Dressé par la famine	53	4
Un loup 1	53	5
Un loup 2	53	6
Du dehors	53	7
Du dedans	53	8
L'âne	53	9
N	53	10-16
Façons de parler façons de voir	53	17-23
Hasards noirs des voyages	53	24-30
Rêves		
Plaisirs du premier printemps	53	31
La poursuite	53	32
En dépit de l'âge	53	33
Le sort	53	34
Compagnon	53	35
Diable-dindon	53	36
Retraite	53	37
La tête morte		
Notre nuit meilleure que nos jours	53	38
Médieuse	53	39
Ma fille	53	40
L'oreille du taureau	53	41
L'horizon droit	53	42
Derniers instants	53	43
La main le cœur le lion l'oiseau	53	44

Volume 55

Les sept poèmes d'amour en guerre

Les sept poèmes d'amour en guerre	55	1-7
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Numbers of poems

Volume 57

Le Lit la table

Notre année	57	1
Les sens	57	2
A celle qui répète ce que je dis	57	3-9
Avec moi	57	10
Avec toi	57	11
Sans toi	57	12
Fresque	57	13-19
Rêve du 21 septembre 1943	57	20
Rêve du 12 novembre 1943	57	21
Ceci n'est pas un rêve	57	22
Jungle	57	23
Le monde est nul	57	24-30
Le cimetière des fous	57	31
Le mur	57	32
L'aube dissout les monstres	57	33
Seule	57	34
A sa place	57	35
Chronique	57	36
Repos d'été	57	37-43
Enterrer y callar	57	44
Critique de la poésie	57	45

Volume 58

Les Armes de la douleur

Les armes de la douleur	58	1-7
A celle dont ils rêvent	58	8
Courage	58	9
Bêtes et méchants	58	10

Volume 59

Dignes de vivre

A Pablo Picasso	59	1
De notre temps 1	59	2
De notre temps 2	59	3
Le feu	59	4
Aube	59	5
Une et plusieurs	59	6

Volume 60

Quelques mots rassemblés
pour monsieur Dubuffet

Quelques mots rassemblés pour monsieur Dubuffet	60	1
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APPENDIX 3

Abbreviations for
Volumes of corpus

53. Poésie et vérité 1942	P.V.
55. Les sept Poèmes d'amour en guerre	7 P.
57. Le Lit la table	L.T.
58. Les Armes de la douleur	A.D.
59. Dignes de vivre	D.V.
60. Quelques mots rassemblés pour monsieur Dubuffet	Q.M.
62. Au Rendez-vous allemand	R-VA.
64. En avril 1944: Paris respirait encore!	A.44
12. Capitale de la douleur	C.D.

CHAPTER 2

§1. The place of statistics in literary studies is a disputed one. First, the attitude of the general public towards statistics of any kind is equivocal. As Muller reminds us:

Tout le monde a entendu dire que la statistique était la forme la plus raffinée et la plus moderne de l'art de tromper son prochain.¹

Secondly there is the problem that most linguists and literary critics do not know enough about statistics to be able to use them properly:

La statistique étant la plupart du temps un instrument dans la main de gens de formation mathématique rudimentaire, ne risque-t-elle pas de se retourner contre eux au point d'en faire des apprentis sorciers incapables de maîtriser les éléments dont ils se servent?²

Finally there is the unwillingness of many linguists, particularly those concerned in literary criticism, to make use of statistical analysis as a tool:

La linguistique est la science statistique type; les statisticiens le savent bien, la plupart des linguistes l'ignorent encore. C'est que la séparation entre les disciples(*sic*) littéraires et scientifiques réduit le nombre de chercheurs susceptibles d'aborder des problèmes esthétiques sous l'angle de mathématiques assez complexes.³

One of the principal reasons for the exclusion of statistical analysis as a tool in literary research is the difficulty of interpreting the findings, of distinguishing between the statistically and the stylistically significant, of moving from quantitative to aesthetic considerations. The difficulty of the task ought not however to deter us from making the attempt. As Cohen says⁴:

De toute manière il faut choisir. Ou bien la poésie est une grâce venue d'en haut qu'il faut recevoir dans le silence et le recueillement, ou bien on décide d'en parler, et alors il faut le faire d'une manière positive. ... Rien d'ailleurs ne nous garantit qu'en cette matière la vérité soit accessible et l'investigation scientifique peut finalement se révéler inopérante. Mais cela, comment le savoir avant de l'avoir tenté?

The difficulty of arriving at stylistically relevant findings from statistical data is confirmed by the growing number of indexes and frequency counts available for literary works, and the scarcity of stylistic interpretations of this data. It is perhaps small wonder that researchers find they have exhausted their enthusiasm in the long painstaking and wearisome task of producing these figures. Not only does their production imply some training in the 'foreign' discipline of statistics, but even the fact that computers (less foreign than they once were perhaps) can be used as an aid sometimes seems more of a hindrance than a help:

Car on s'essouffle vite à suivre le rythme de l'ordinateur qui accumule les résultats comme les stocks de pièces dans une chaîne d'usine. Peut-on appeler résultats d'ailleurs ce qui n'est qu'une base de départ, un terminus (*a quo* plutôt que *ad quem*) où s'arrête lâchement l'ordinateur pour passer le témoin au chercheur?

The fact that some researchers do not take their work further than the production of statistics is, however, almost certainly linked to the problem of distinguishing between what is statistically *significant* and what is stylistically relevant. As van Rutten concludes:

Sur le point très controversé des statistiques dans les études littéraires, nous avons pu constater que celle-ci était féconde et insuffisante. L'exactitude de ces listes n'est qu'apparente. Très utiles si on est constamment attaché au texte pour vérifier toutes les hypothèses qu'elles suggèrent, elles peuvent être désastreuses si on se laisse entraîner à prendre leurs données pour des conclusions.⁵

Guiraud produced in 1953 a remarkable set of figures and calculations, which were however largely ignored.⁷ He identified for each of the symbolist authors he studied the *mots thèmes* and the *mots clés*. In 1960 he was still trying to persuade linguists and critics of the usefulness of statistics in the study of all kinds of language if only they would make the effort to become conversant with this new discipline:

...alors même que le statisticien mettrait pour lui [le linguiste] en évidence des variations très subtiles, il ne saurait comment les interpréter. Cela tient à l'état actuel des connaissances que nous en avons.

There is in this area another problem which the years since Guiraud's work on the symbolists have made very apparent: the state of the art. For while statistics is capable of giving us

numerical solutions to many problems, the application of statistics to literary stylistics is a relatively new field, whose development has not been helped by the *méfiance* of traditional critics. A major problem in literary statistics is, for example, comparability of input processing. In the present case this has proved an almost insuperable stumbling block to comparisons between our findings and those of others. If the statistical information is prepared as the initial step in a stylistic study, the questions asked may well prove to be irrelevant or insufficiently searching, yet it is impossible at the outset to foresee accurately where the research will lead. Further problems arise when the statistical analysis is either too general (as is probably the case with Guiraud) or too author-specific (Södergård⁹). Whether a general method of text analysis could ever be fine enough to generate information which would resolve complex text-specific problems in literature is doubtful, yet these are precisely the kinds of problem to which a stylistic study must address itself.

We may perhaps best explain the approach taken here by borrowing the words of Guiraud:

Pour toutes ces raisons j'ai cru légitime, et quelquefois sage, de ne demander à la méthode que son appareil le plus simple en choisissant chaque fois l'outil - ici plus fin, là plus grossier - en fonction de la nature des faits et de la question posée.¹⁰

The aspects of the lexis we have discussed so far (borrowed words, foreign words, poetic words, ...) can be studied directly from an index. Other aspects of the lexis (frequencies, distribution of frequency, dispersion, richness of vocabulary, ...) require statistical analysis of the information contained in the index. The frequencies and frequency profiles which served as the basis of this part of the analysis were produced by COCOA from the ELPO file, and the first analysis to which they were subjected was an attempt to discover whether there were significant differences in lexis between the different volumes of the corpus, and between each of those volumes and the whole corpus. It must be remembered that these ELPO files have not been parsed, so that the comparisons which follow are between raw or unparsed files. For Muller (and in an ideal world for anyone) this is an unsatisfactory way to proceed:

Je signale, sans la développer, une question importante: il devient maintenant aisé et fréquent d'obtenir une indexation¹¹ des formes du texte, donc une statistique complète de ces formes; mais les machines qui fournissent de telles données ne peuvent réaliser leur lemmatisation, donc passer de l'index de formes à l'index de vocables; cette phase, indispensable pour obtenir non seulement N, mais V, seule donnée significative, reste liée à un labeur humain, qui ne peut être confié qu'à un spécialiste. Quant à se contenter de données établies sur des formes non-lemmatisées ... je doute qu'on puisse s'y résoudre ...¹²

Fully conscious of the limitations of my data (*non-lemmatisées*), I nevertheless decided to proceed with the statistical analysis of the index and to carry out a study of the comparative richness of the vocabulary in the various volumes. Another possibility of comparing the different volumes, this time by reducing them all to the same notional length (N=1,000 words) was then explored. It was evident all along that such work might not prove fruitful, since all the reliable studies in this field have been done on much longer texts than ours. There is an enormous difference between our corpus - approximately 13,000 words - and those of Muller, who in his *Etude* studied the 532,800 words in Corneille's plays, and Guiraud. Guiraud refers to 'des textes normaux compris entre 10.000 et 50.000 mots environ'¹³, and although his *Table des normes* begins at 2,000, it extends to 20,000 words, and Hantrais studied 29,583 words of Brassens.¹⁴ Similarly the other studies quoted (Giraudoux, Saint-John-Perse) were on very large numbers of words. Because of the comparative shortness of our corpus, the tables produced by Muller¹⁵ and by Ratkowsky and Hantrais¹⁶ could not properly be used for the work on Eluard.

§2. In the analysis of Eluard's war poems, it was in fact "l'outil [statistique] le plus grossier"¹⁷ which proved the most useful of all the statistical measures applied. Muller suggests¹⁸ the use of a *représentation graphique* which:

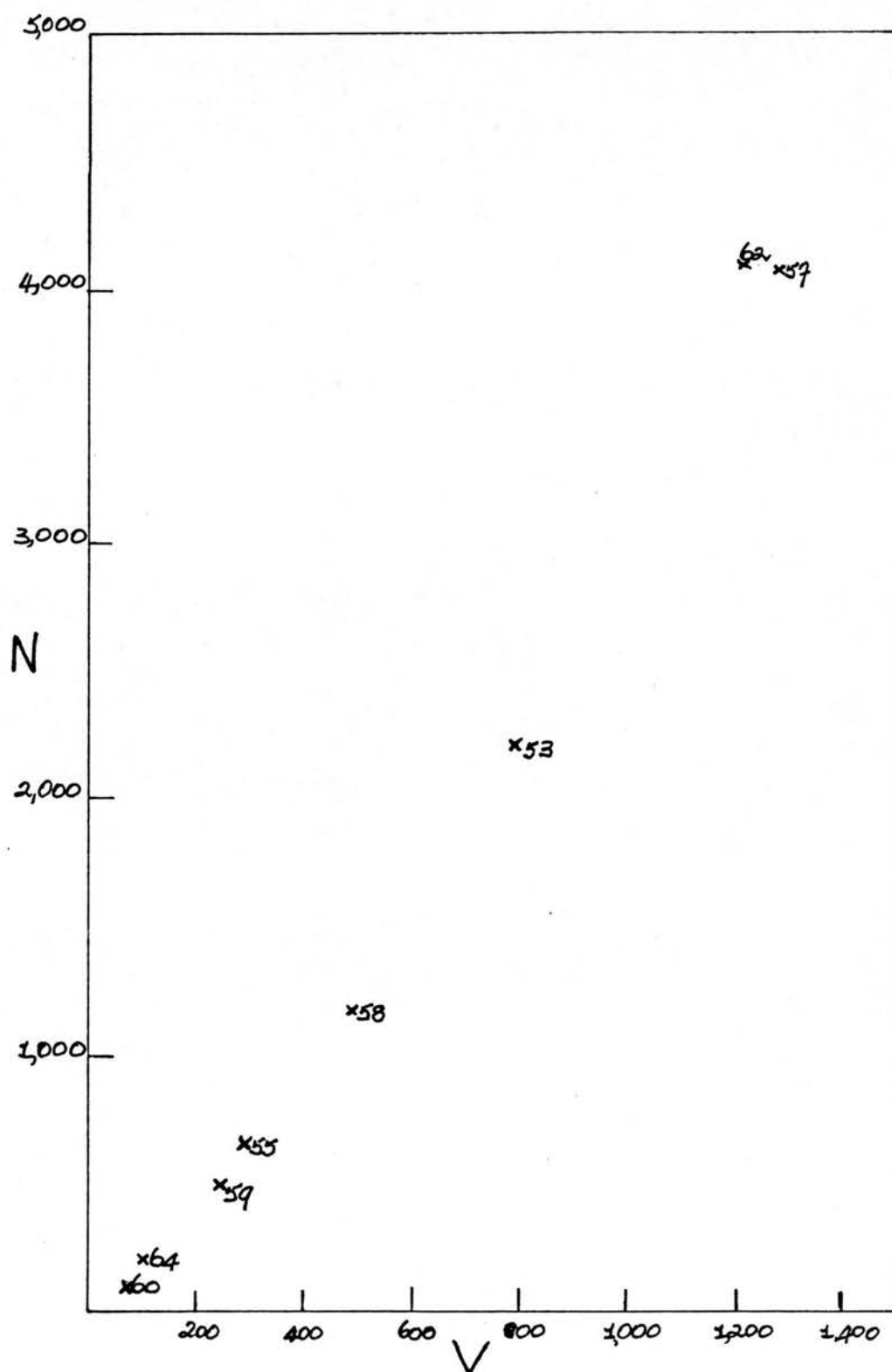
permet de déterminer l'existence ou la non-existence d'une corrélation entre la longueur des [textes] et l'étendue de leur vocabulaire.¹⁹

In his own study, the plays of Corneille were distributed on the graph plotting the total

number of words (N) against the number of different words (V) *sans orientation déterminée*. When a graph (Graph 1) was drawn showing the relationship in the several volumes of our corpus between N and V (as found by COCOA), a very clear pattern emerged.

GRAPH No. 1

showing V for increasing values of N



The fact that on the graph the points plotted fall almost in a straight line, running from Volume 60 (the shortest) to Volume 62 (the longest), shows that there is in this corpus a very strong positive proportional relationship between N and V. This relationship is in marked contrast to the scattered pattern of points on the graph drawn by Muller.

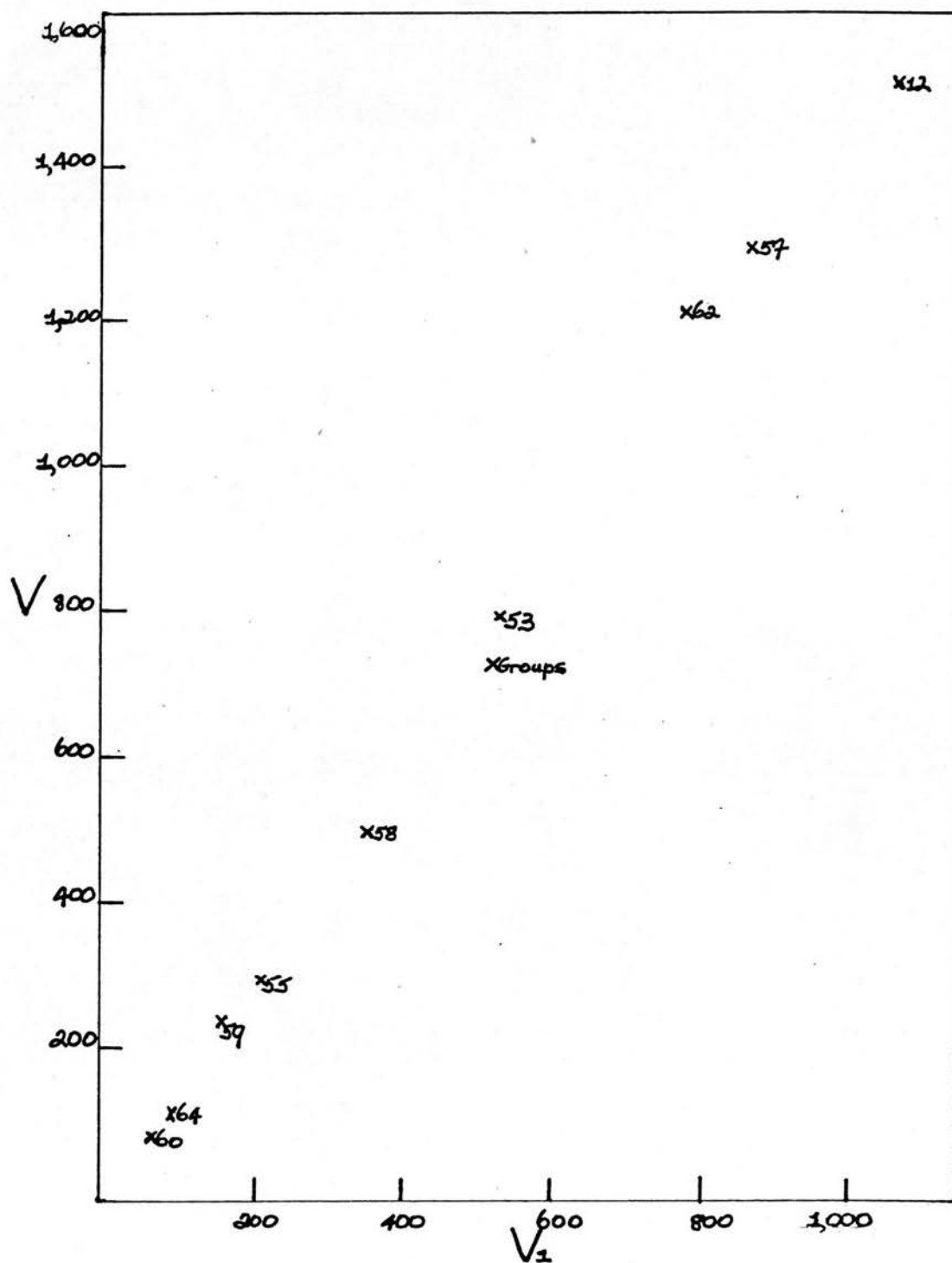
If the graph is extended to include *Capitale de la douleur* and the corpus as a whole, we find *une courbe ascendante*²⁰ which shows that in all these works V is *strictement lié à N*, almost in direct proportion to it, since the curve appears very gradual. Muller notes that in his corpus, the positive correlation is strongest between plays *où la richesse du vocabulaire est moyenne*. We may therefore expect to find, not only that the richness of the vocabulary (measured as N/V) is remarkably constant in the works of Eluard we have been able to study, but also that this richness will not differ outstandingly from the *moyenne*, insofar as we are able to establish one.

The only volume which does not fit closely to the ascending curve of the graph is Volume 57, *Le lit la table*, and since it has a similar N to Volume 62, *Au rendez-vous allemand* (N₅₇=4,072; N₆₂=4,098), we may conclude that there is a difference in the proportion of different words used in these two volumes, and hence a difference in the richness of vocabulary. We cannot, however, estimate the extent or the significance of this difference using graphs.

It is possible though to use the graphic method to discover whether or not there is a strong positive correlation between V and the number of words used once only - V1.

GRAPH No. 2

showing V_1 for increasing values of V



Again we find a strongly marked ascending curve, from which only Volume 58 diverges markedly. This second graph is perhaps more interesting than Graph 1. Statistical analysis has shown that, for a given text, a growth in N almost invariably involves a growth in V (Graph 1), but that increased V , on the other hand, does not necessarily imply an increase in V_1 (Graph 2):

Quand on fait croître l'étendue d'un texte ... V gagne une unité à chaque apparition d'un vocable nouveau, et par conséquent ne peut que croître (mais moins vite que N)²¹ ou rester stable pendant une certaine étendue de texte; V_1 augmente d'une unité à chaque vocable nouveau, mais décroît à chaque seconde occurrence d'un vocable, ce qui fait que cet indice peut croître ou décroître, ou rester stable pendant une certaine étendue de texte, mais en général il croît, moins vite toutefois que V .²²

This reasoning may also be applied to different texts of increasing length, so that from Graph 2 we see that in general V_1 increases in our corpus, almost in direct proportion to increases in V , except in Volume 59, where V_1 is smaller than the graph suggests for a text where $N=499$. We may therefore find that in measures of richness of vocabulary involving V_1 , *Dignes de vivre* is less rich than its N would suggest. Again we cannot estimate the significance of this divergence from the graph alone, but since the scales of the graphs are such as to separate texts which vary quite widely in length, it is at least likely that such differences between volumes as do appear in the graphs have been magnified by the choice of scale, and they may not, therefore, appear in statistical measures of richness of vocabulary when we come to apply these.

§3. Statisticians working in the field of literary analysis have made many attempts to measure the richness of the vocabulary of a particular author. This is made very difficult by the fact that the notion of richness (in the absence of a norm for the language as a whole) can only be relative.²³ Starting with the basic information of the total number of words of the text - N - and the number of different words - V - a measure of vocabulary richness in terms of the frequency with which words are repeated can be obtained by the ratio N/V , which gives a figure usually referred to as f . Mainly because there is a relatively small number of different grammatical words in any text (irrespective of its length), and because these are repeated frequently, a low frequency of repetition, f , is found in a short text. As the text lengthens, the number of new words introduced is relatively small, while the basic grammatical words are repeated more and more often. Thus the frequency of repetition for a text usually becomes greater as the text increases in length. This means that in comparing texts of differing lengths - and the volumes in this corpus differ widely in length - f is not particularly helpful in establishing comparative richness of vocabulary.

Another measure of the richness of the vocabulary of a text is afforded by the proportion of words in the text which occur in it once only. These are technically known as Hapax. An author who uses a high proportion of words on a single occasion only may be said to employ, in the work under consideration, a richer vocabulary than one who uses fewer such words. The total of Hapax in a text is usually referred to as V_1 , and the relationship between this number and V is expressed as V_1/V .²⁴ Text A may be thought of as richer than Text B if the ratio V_1/V is higher in A than in B. This measure too, however, may be affected by widely varying text lengths such as we have in this corpus.

Various attempts have been made to overcome the dependence of measures of vocabulary richness on text length, and Muller suggests²⁵ that any text for analysis should be of at least 10,000 words. On this criterion, only the whole of our corpus qualifies, and any calculation on an individual volume must be regarded as doubtful. Guiraud produced in 1954²⁶ a ratio V/\sqrt{N} which he later²⁷ found was not constant over varying text lengths as he had at first hoped, but changed, like f with the length of the text. The norms suggested by Guiraud were not accepted by all researchers and were criticised by Muller as representing only *une moyenne constatée sur un corpus dont la composition est nécessairement arbitraire*.²⁸ The ratio $\log V/\log N$ was then suggested by Herdan in 1960²⁹, since he had found this proportion to be little influenced by variations in text length. His conclusions, based on empirical data, have

been widely, although not universally accepted. They have been criticised notably by Muller³⁰ and Weitzman³¹.

Most recently a new ratio \hat{N}/N from work with the formal language of computer programs done originally by Halstead, has been tested by Ratkowsky, Halstead and Hantrais³². These three authors conclude that:

there is a very close relationship between the richness ratio \hat{N}/N , obtained from the theoretically derived software relation, and the empirical type-token ratio $\log V/\log N$. Both ratios exhibit a dependence on text length, but this is insignificant if the lengths of the texts under study are of comparable magnitude³³.

The authors point out however that while either $\log V/\log N$ or \hat{N}/N will give a reliable indication of richness in works of comparable length, the latter ratio is "derived from first principles", while the former is "a strictly empirical ratio". They therefore recommend the use of \hat{N}/N , and suggest that a difference of 0.45 between the richness of comparable lengths of text (as calculated by this method) be used as the basis for assessing significance. The new ratio represents some advance on the $\log V/\log N$ ratio, especially since it offers the possibility of a quick assessment of the significance of the differences between values obtained for different texts, but an exact definition of "comparability" is still lacking, and the difficulty of making any assessment of the richness of a short text remains.

Other workers have suggested other measures of richness: Brunet³⁴ for example works from yet another equation. In what follows we have confined ourselves to the basic ratios: N/V ; V/\sqrt{N} ; V_1/V ; $\log V/\log N$. The calculations for \hat{N}/N have also been included.

§4. The whole of the corpus under consideration here has a word total, as calculated by COCOA, of 13,141 (NELPO=13,141), while individual volumes are necessarily far shorter, and differ widely: from Volume 60, *Quelques mots rassemblés pour Monsieur Dubuffet*, $N_{60}=107$, to Volume 62, *Au rendez-vous allemand*, $N_{62}=4,098$. Within this range, Volume 62 is comparable with Volume 57, *Le lit la table*, $N_{57}=4,072$. Figures have also been calculated for *Capitale de la douleur*, Volume 12, and since $N_{12}=4,782$, we may consider these three volumes to be of roughly comparable length, although even these longer volumes do not attain Muller's suggested minimum length of 10,000 words. The table below, Table III, shows the length of each of the volumes in the corpus, with the addition at the end of Volume 12, the whole corpus, and also figures for "Groupes", which is a composite file made up of the following sets of seven poems from various volumes:

Volume 52	La dernière nuit	pp.1099-1101
Volume 55	Les sept poèmes d'amour en guerre	pp.1183-1187
Volume 57	A celle qui répète ce que je dis	pp.1198-1201
Volume 57	Fresque	pp.1204-1207
Volume 57	Le monde est nul	pp.1212-1214
Volume 57	Repos d'été	pp.1218-1220
Volume 58	Les armes de la douleur	pp.1225-1229

These sets of poems were grouped together, forming a subset of poems with $N=1,873$, since it was thought that there was a possibility (which remains hypothetical) that the poems written by Eluard in groups of seven might have different characteristics from those of the poems grouped in volumes.

TABLE III

N, V & V_1 of volumes of the corpus in increasing length

	Volume	N	V	V_1
1.	60(Q.M.)	107	83	66
2.	64(A.1944)	232	125	89
3.	59(D.V.)	499	241	173
4.	55(7P.)	672	294	207
5.	58(A.D.)	1217	505	350
6.	53(P.V.)	2243	795	537
7.	57(L.T.)	4072	1287	849
8.	62(R.-V.A.)	4098	1201	767
	Groups	1873	738	534
	12(C.D.)	4782	1513	1071
	ELPO	13141	2772	1683

In Table III we can see that, as Graphs 1 and 2 showed, as N increases, so V and also V_1 increase. The only deviations from this pattern are to be seen in Volumes 57 and 62, the two longest volumes, where, although *Au rendez-vous allemand* is slightly longer in overall length than *Le lit la table*, it has fewer different words and fewer words occurring once only. This echoes the difference indicated by the Graphs.

The truth of the criticism that most measures of richness are dependent on text length is strikingly borne out by the following table (Table IV), in which (a) the various richness ratios are given, and (b) the volumes are shown in ascending order of richness as measured by the ratios N/V , V_1/V , $\log V/\log N$, V/\sqrt{N} , \hat{N}/N . It is this second table which supplies evidence of the interdependence of text length and the accepted measures of richness in our corpus. Where expected positions are reversed, this is shown by an arrow.

Since those in the V_1/V and the $\log V/\log N$ columns are caused by differences at the third place of decimals, these may be considered insignificant. This leaves the reversal of ranks for the V/\sqrt{N} ratio of Volumes 57 and 62, which reinforces the impression given in the graphs and in Table III that there may be a stylistically relevant difference between these two volumes.

TABLE IV

Ratios of Richness

(a) Volumes in chronological order

Volume	N/V	V/\sqrt{N}	V_1/V	$\log V/\log N$	\bar{N}/N
53(P.V.)	2.82	16.78	.675	0.865	3.06
55(7P.)	2.29	11.34	.704	0.872	3.15
57(L.T.)	3.16	20.17	.66	0.86	2.95
58(A.D.)	2.41	14.47	.693	0.876	3.31
59(D.V.)	2.07	10.79	.717	0.882	3.34
60(Q.M.)	1.29	8.027	.795	0.945	4.17
62(R-VA)	3.41	18.76	.64	0.852	2.71
64(A.44)	1.865	8.207	.712	0.886	3.21
12(C.D.)	3.16	21.87	.708	0.864	3.03
ELPO	4.74	24.18	.606	0.783	2.202

(b) Volumes in decreasing order of Richness as shown in (a)

Rank	N	N/V	V_1/V	V/\sqrt{N}	$\log V/\log N$	\bar{N}/N
1.Vol.	60	60	60	60	60	60
2.	64	64	59	64	64	59
3.	59	59	64	59	59	58
4.	55	55	55	55	58	64
5.	58	58	58	58	55	55
6.	53	53	53	53	53	53
7.	57	57	57	62	57	57
8.	62	62	62	57	62	62
	ELPO	ELPO	ELPO	ELPO	ELPO	ELPO

The position of Volume 12, which has been included as an additional element in the comparison, is so varied on the different ranks that it is impossible to draw any conclusions about it, and this time-consuming but inconclusive analysis shows that the statistical measures of richness available to us do little to clarify the picture. They tend rather to confuse. It therefore seemed unnecessary to proceed to a test of the statistical significance of these figures.

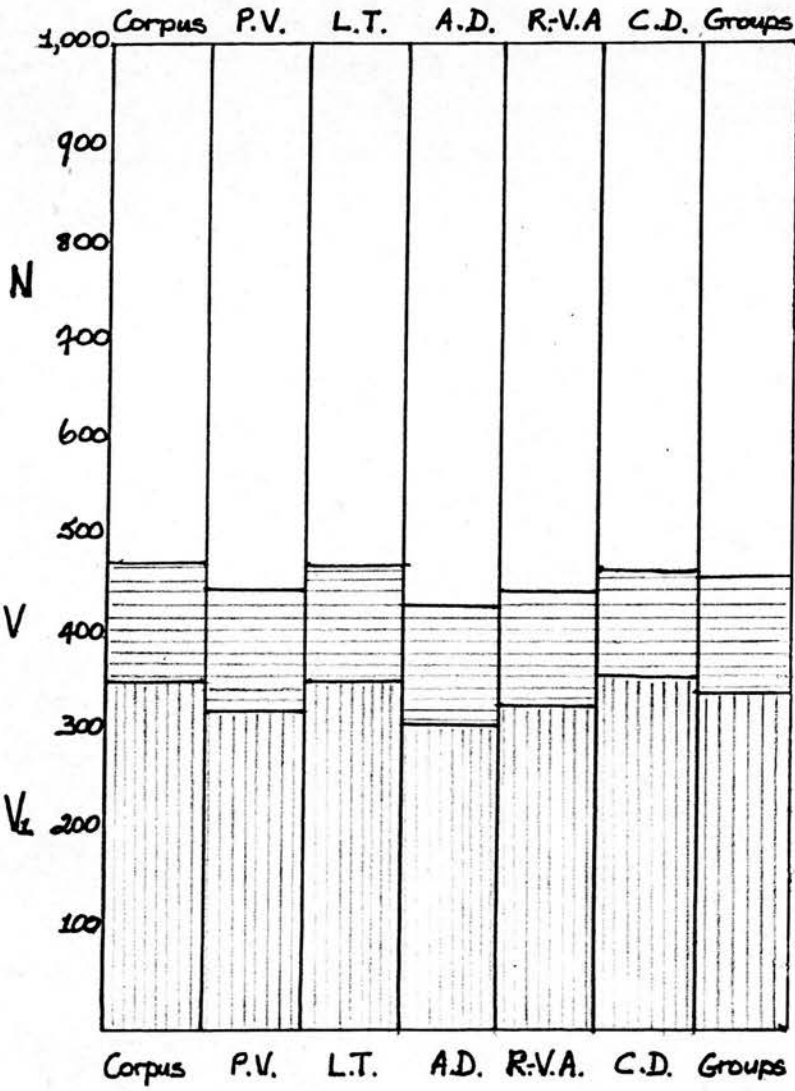
§5. Prior to the establishment of the \hat{N}/N ratio in 1980, Muller, in addition to the usual ratios for measuring richness, had suggested a method of reducing a number of texts of differing lengths to the same theoretical length.³⁵ This method involves complex calculations which can however be carried out by computer. It has also been used by Hantrais³⁶ with texts somewhat longer than those in the present corpus.

The volumes with N greater than 1,000 (Volumes 53, 57, 58, 62) as well as the whole corpus, the selected groups of seven poems and Volume 12 were all subjected to these calculations and reduced to a theoretical total word number of 1,000. Although $N=1,000$ is very small by the usual standards for texts used in such analyses, it allowed the inclusion in our comparison of a reasonable number of volumes. The operation was carried out on each of the volumes given above, and gave for a theoretical N^1 of 1,000 a predicted number of different words (V^1) and a predicted number of words which would have occurred once only (V_1^1) had all these texts been 1,000 words long. This allowed a more direct comparison between the longer volumes, the results of which are shown in Table V and the accompanying histogram.

TABLE V

V, V_1 for N reduced to 1,000

Volume	N	$N_{(1000)}$	$V_{(N1000)}$	$V_{1(N1000)}$
53	2243	1000	451	327
57	4072	1000	479	355
58	1217	1000	440	309
62	4098	1000	455	330
12	4782	1000	475	363
Groups	1873	1000	466	346
ELPO	13141	1000	479	355



HISTOGRAM showing V and V_z for $N=1,000$ (TABLE V)

The predicted figures show a striking similarity between Volumes 57, 12 and the whole corpus, and confirm our suspicion that there is a difference in richness of vocabulary between Volumes 57 and 62, since 57 corresponds exactly to the figures for the whole corpus. The difference cannot be assessed for statistical significance since the figures involved here are projections. We may however say that 57 is the most typical volume of the set as far as the structure of the lexis is concerned. In terms of stylistic analysis, however, this is a somewhat sterile fact, as it brings us no nearer knowing precisely what features of the lexis may be considered as typical, nor does it enable us to obtain this information.

The histogram gives visual confirmation of the analysis of Table V. It is not our intention to pursue here a further analysis of these figures, nor indeed does such an analysis seem to offer the possibility of a fruitful (stylistic) conclusion. It is perhaps interesting to note that the one volume from a different chronological period, included for purposes of comparison in the statistical analysis, *Capitale de la douleur*, has the largest number of Hapax for a theoretical $N=1,000$ and may, by this criterion, be said to have the richest vocabulary of any of the volumes subjected to this analysis. This may perhaps tie in with the analysis of surrealist imagery given in Chapter 8 and allows us to speculate that the more stringent demands of occasional poetry (here war poetry) act as a limiting factor on the richness of the poet's lexis. Certainly, when we consider the varying positions found for Volume 12 in Table IV(b), it seems that a detailed comparison of the lexis in volumes from different periods of Eluard's work might produce interesting results. In order to pursue such a comparison, not only would the data have to be more accurate than the 'raw' figures used as a basis here, but a detailed contextual study would also be needed.

The statistical analysis of the various volumes has therefore been tantalisingly inconclusive, and apparently of only the vaguest help as an introduction to a stylistic study. This may of course be due to the nature of our corpus, and not until more work using strictly comparable methods on a large number of texts (both by the same and different authors) has been done, can we hope for more complete and conclusive information from statistics.

§6. The last statistical calculation which was done on the raw figures was a study of the distribution of frequencies within each volume. COCOA produces a frequency distribution table for each section of text analysed, showing the number of words occurring once, twice, three times and so on. The frequency distribution table produced by COCOA for the whole corpus was compared with a predicted distribution for a corpus of that size, having the same N , V and V_1 . The calculations involved the application of a formula known as the Waring-Herdan formula and although again they are complex, they are easily performed with the help of the computer. Details of the application of the Waring-Herdan formula are given by Muller³⁷ and by Hantrais³⁸. The results of its application to the ELPO file are given in the following table.

TABLE VI

Waring-Herdan Formula
Observed & predicted Frequencies - ELPO

Frequency	Observed	Predicted(W-H)
1	1683	(1683)
2	426	434
3	192	194
4	102	109
5	50	69
6	52	47
7	41	35
8	19	26
9	20	20
10	14	16
>10	173	139

Despite the fact that the COCOA figures are based on raw data, there is a reasonably good match between the two sets of figures, except for the words occurring five times, and for the higher frequencies (greater than 10). The closeness of the match between the COCOA and the Waring-Herdan figures can be assessed by a χ^2 test.³⁹ This shows that, at the probability level of 0.050, the differences between the two sets of figures may be considered significant. Unfortunately it is difficult to take these conclusions further so as to interpret their stylistic significance. It is however possible to suggest that the whole corpus, in differing significantly from the predicted distribution of frequencies, differs also from the 'norm' and proclaims its individuality. The fact that the greatest deviation is in the higher frequencies appeared at this stage of the analysis very difficult to interpret stylistically. When, in the semantic analysis, repetition was found to be a standard technique, the statistical analysis provided valuable ancillary evidence that the frequency of repetition was objectively verifiable, and not simply a subjective impression. The technique of semantic repetition is analysed in detail in Chapter 6, and syntactic repetition is discussed in Chapters 10 and 11.

When a similar test of the distribution of frequencies was carried out on the groups of seven poems (Table VII), the fit between the two sets of figures was found to be closer than in the case of the whole corpus. This suggests that there may perhaps be a greater homogeneity of lexis in a section of the corpus which has structural similarities than there is in the corpus as a whole.

TABLE VII

Waring-Herdan Formula

Observed & predicted Frequencies - Groups

Frequency	Observed	Predicted(W-H)
1	534	(534)
2	86	91
3	29	37
4	23	19
5	14	12
6	12	8
>6	40	37

Finally we examined the two volumes which, in the graphs, appeared to have a different lexical structure from the others: Volumes 58 and 62. While the deviations in distribution are apparently more marked and less regular in Volume 62 than in Volume 58, the results of the χ^2 test again show for both of them a very good fit with the model as predicted by the Waring-Herdan formula. A stylistic application of these findings appears very difficult without a considerable amount of additional information.

TABLE VIII

Waring-Herdan Formula
Observed & predicted Frequencies

(a) Volume 58

Frequency	Observed	Predicted(W-H)
1	350	(350)
2	64	67
3	25	28
4	15	15
5	9	9
6	9	6
>6	33	30

(b) Volume 62

1	767	(767)
2	195	181
3	70	78
4	33	43
5	23	27
6	22	18
7	8	13
8	10	10
9	8	8
>9	65	56

§7. It would appear therefore that further analysis of the COCOA-produced data is unlikely to be helpful at this stage in distinguishing the particular lexical features of this corpus, and this supports the idea drawn from an examination of the index: that it is apparently not lexically remarkable. Two positive deductions however may be made. If the corpus is such as to provide no outstanding evidence of unusual statistical characteristics, this may be due either to inadequacies in the statistical analysis, or it may be because the corpus is in fact very close to the norm. Second, although we can find few pointers here to possible lines of future enquiry, this too may be a result of the fact that the lexis of our corpus is virtually 'normal'. This supposition is partly borne out by the analysis of the more accurate (ELPO2) files which follows in Chapter 3. The analysis carried out so far helps by default, by obliging us to look to the structures of the text, both semantic and syntactic, for an explanation of the features which constitute its specificity. At a much later stage of the work, it became apparent that the 'negative' evidence provided by statistical analysis could be interpreted in a very positive way, and its value, unsuspected when the chapters on lexis were completed, was only discovered *après coup*.

NOTES

1. *Init.*, p.104.
2. REEB, G. and FUCHS, A. *Statistiques commentées*, Gauthier-Villars, Paris, 1967, quoted in Muller, *Init.*, p.5.
3. Guiraud, *Problèmes*, p.15.
4. COHEN, Jean. *Structure du langage poétique*, Flammarion, Paris, 1966, pp.24-25.
5. Brunet, loc.cit., p.64, and cf. also Thoiron, op.cit., p5.
6. Op. cit., p. 109. See also MOUNIN, Georges. *Clefs pour la linguistique*. Seghers, Paris, 1968, p.150.
7. *Index*.
8. Guiraud, *Problèmes*, p.2.
9. SÖDERGÅRD, Östen. 'Etude sur le vocabulaire de *Capitale de la douleur* de Paul Eluard' in *Studia Neophilologia*, 32, 1960, pp.106-116.
10. Loc.cit.
11. "Indexation" is here used in the sense of a word list rather than as it is understood in this thesis: a frequency count and list of all places of occurrence of each word in the text.
13. MULLER, Ch. 'Sur la mesure de la richesse lexicale', in *Etudes de linguistique appliquée*, nouvelle série, 1971, pp.20-46. This article is henceforward referred to as 'Sur la mesure...' and page references are to the reprint in *Langue française et linguistique quantitative*, Slatkine, Genève, 1979; here, pp.289-290, note 7.
13. *Problèmes*, p.85.
14. Op.cit., p.49.
15. MULLER, Ch. 'Observation, prévisions et modèles statistiques', in *Langue française et linguistique quantitative*, pp.457-467; here pp.464-465.
16. RATKOWSKY, M. and HANTRAIS, L. 'Tables for comparing the richness and the structure of vocabulary in texts of different lengths', in *Computers and the Humanities*, 2, 1975, pp.69-75.
17. Guiraud, *Problèmes*, p.2.
18. *Init.*, pp.127; *Etude*, p.59.
19. *Etude*, p.59.
20. Loc.cit.
21. Hence the fact that the graph is a slight curve rather than a straight line.
22. 'Sur la mesure...', p.286. Cf. *Init.*, p.156.
23. Cf. 'Sur la mesure...', p.21 : *Je me contente donc de considérer la richesse lexicale comme une valeur relative*.
24. Muller uses the quotient q_1 , derived from the equation $q_1 = (V-V_1)/V_1$, which he calls the *taux de répétition*, in 'Sur la mesure...', p.23, and in 'Fréquence des mots et statistique lexicale' in *Le Français moderne*, 41ème année, jan.1978, No.1, pp.1-5.
25. E.g. *Init.*, p.169.
26. GUIRAUD, Pierre. *Bibliographie critique de la statistique linguistique*, Spectrum, Utrecht, 1954.
27. In 1959, *Problèmes*.
28. 'Sur la mesure...', p.282.
29. HERDAN, G. *Type-token Mathematics: a textbook for mathematical linguists*. Mouton, The Hague, 1960.
30. E.g. 'Sur la richesse...', p.282; *Init.*, p.157, Note 1.
31. WEITZMANN, M. 'How useful is the logarithmic type/token ratio' in *Journal of Linguistics*, VII, No.2, October, 1971, pp.237-243, quoted by Hantrais, op.cit., p.52.
32. RATKOWSKY, D.A., HALSTEAD, M.H., HANTRAIS, Linda. 'Measuring vocabulary richness in literary works : a new proposal and a reassessment of some earlier measures' in *Geometrika*, 2, (Quantitative Linguistics Vol.3), Bochum, Brockmeyer, 1980.
33. Loc.cit., pp.142-143.
34. Loc.cit. $W = N^{0.172}$, where V is the measure of richness.
35. *Init.*, pp.172-176.
36. Op.cit., pp.52-55.
37. *Init.*, pp.169-171.
38. Op.cit., pp.58-61.
39. For this table $\chi^2 = 17.856$ (d.f.9). For a table such as this, this figure indicates a fairly good match.

CHAPTER 3

§1. In this chapter we turn our attention to the corrected version of the COCOA frequency file¹, and consider some of the problems inherent in an attempt to parse unambiguously all the words of a poem. Findings from the corrected - ELPO2 - file are then compared with measures of the richness of the vocabulary of other poets; relative proportions of parts of speech in the works of Eluard and those of other poets are given. The raw frequencies of the words most often used (frequency > 9) are adjusted by taking into account their dispersion through the corpus, and a Basic Vocabulary of the corpus is drawn up. The provisional lists of Theme and Key Words given in Chapter 1, §3, are given in definitive form and the words occurring once only are examined.

In the preparation of the ELPO2 file word function was taken into account, homographs distinguished, plurals and feminines entered under a single masculine headword, and parts of verbs entered under their infinitive. The decision to enter past and present participles according to their function - noun, adjective or verb - was taken after the numerical importance of past participles was noticed (above, Chapter 1, §1). This decision did not, of course, eliminate all the problems encountered in the attribution of a function to each word. Guiraud insists on the importance of *définitions rigoureuses*², but reminds us of the difficulties we experience *faute de savoir ce que renferme exactement la définition 'parties du discours'*. It is this failure to include in published work the precise definitions which were used in its preparation that makes the comparison of results with other word lists and frequency counts such a hazardous business. Muller makes this very clear, in his comments on word boundaries and lexical items:

Il faut donc des règles précises pour la délimitation du mot, unité de texte, et d'autres pour celle du vocable, unité de lexique.

En effet, faute de ces règles, deux linguistes, opérant sur un même texte d'une certaine étendue, ne parviendront jamais au même résultat; et s'ils ont dépouillé deux textes différents, il sera parfaitement vain de prétendre tirer une conclusion d'une comparaison de leurs résultats.³

All statistical analysis, and likewise all machine analysis of texts, can be invalidated by inaccuracy of input:

On recueille de la poudre dans le tiroir du moulin statistique, mais elle n'est utilisable que dans la mesure où l'on sait ce qu'on a mis dans le bol: café, orge ou gland.⁴

Furthermore, failure to give details of definitions adopted makes potentially interesting work virtually meaningless to all but the researcher concerned, and does little to enhance the reputation of statistical methods in literary analysis. The article by Södergård on *Capitale de la douleur*⁵ and the later work by Meschonnic on *La vie immédiate*⁶ (which uses the *Capitale de la douleur* article as a basis of comparison) are impossible to interpret, since the figures quoted⁷ are from an unrevealed source and arrived at by the application of unknown criteria of discrimination between word types. Meschonnic, quoting from Jakobson, makes a semi-humorous comment on the fact that grammatical categories are really only *fictions linguistiques*.⁸ Just how fictional they are in his own and Södergård's work he does not seem to realise, and this is all the more tantalising since, had the background information been given, these figures could have provided the basis for a very useful comparison between the war poetry of Eluard and some of his earlier work.

It is possible that there is a fundamental incompatibility between the analysis of literary style and statistics. As Muller points out:

La norme devrait être acceptable à la fois pour le linguiste, pour ses auxiliaires, et pour le statisticien. Mais leurs exigences sont souvent contradictoires. L'analyse linguistique aboutit à des classements nuancés, qui comportent toujours des zones d'indétermination ... La statistique ... ne va pas sans une certaine simplification des catégories ... elle tolère mal une casuistique subtile ...

The fact that poetry deliberately allows and frequently fosters ambiguities not only makes the task of assigning a single function to a word difficult, but often cruelly restricts and deforms the text. The participles in French are particularly complex since even when used as

adjectives they may retain a verbal quality, and Eluard's syntax is such that at least two functions may sometimes be attributed to them. We are forced to decide whether *masqués* is an adjective (*morts masqués*) or a verb (*masqués de terre*) in:

Pour trois cents morts masqués de terre p.1214
whether *pourri* is exclusively a verb in:

Le visage pourri par des flots de tristesse p.1213
which is the noun in:

la douce égarée p.1200

Inconstante conjugée p.1198

and whether both *passées* are adjectives in:

Comme le son des cloches des années passées
Passées à rêver p.1210

The present participle also causes problems:

D'un monde changeant et fin
D'un monde tiède et battant doux p.1198

L'amour brillant en plein jour p.1221

Cahotant charroi

Animaux luisants

Charretier vivant p.1245

and there may of course be problems involving the identification of adjectives and nouns, for example:

Villes et banlieues villages
De nos yeux vainqueurs du temps p.1184

Comme à de vierges découvertes p.1222

Ingénue et savante

Tu ne supportes pas l'injustice p.1231

Every time a 'solution' was found to one of these and numerous other problems of identification, the text was impoverished and altered in character. Such an impoverishment seems inevitable if we are to subject the text to any kind of statistical analysis. The decision to do so can only be justified if, subsequently, the results produced prove to be helpful in the stylistic analysis. In the present case they did prove to be helpful, but misgivings about imposing unambiguous categories on the text remain. The subtleties possible in poetic language mean that even the inclusion of additional categories (for example: adjective + noun) would be only a partial solution of the problem. Each time it was necessary to exclude possibilities - to classify *vainqueurs* irrevocably as a noun, *ingénue* and *savante* exclusively as adjectives - the semantic and syntactic possibilities of the text were limited, and furthermore there was no certainty that the dominant function had been chosen. Choices which were seen at this stage as being mainly semantic also had quite far-reaching syntactic consequences. *Ingénue* for example, once classified as an adjective, could not simultaneously be classified as a noun in apposition with *savante* and *tu*, even though it was already becoming apparent that this type of appositional listing was a syntactic device particularly favoured by Eluard.

It was also becoming clear at this stage of the work that the deciphering of Eluard's poetry involves a forward and backward scan if all its possibilities are to be perceived. Thus, as we read *Les sept poèmes d'amour en guerre*, for example, this way of reading the text is illustrated by lines 3-4 in poem 2 (p.1184) where *vainqueurs* operates as a syntactic pivot between *yeux* and *du temps*, and in reading we comprehend first *nos yeux vainqueurs*, then *vainqueurs du temps* and finally, by casting back, *nos yeux vainqueurs du temps*. A similar double *découpage* is demanded by:

Le poison veuf de sa fleur

Et de ses bêtes dorées p.1061

Even this small number of examples illustrates clearly how limited statistical analysis must always be in the analysis of literary texts, and indeed arguably of all texts, since it rules out the possibility of ambiguity and thus radically simplifies and impoverishes the text. To some extent this criticism is true of all linguistic analysis of literary texts since it frequently excludes

the notion of a multiple set of meanings carried by a single text, and varying for individual readers. Linguistic analysis concentrates, in 'ordinary' texts, on the transmission of the message, encoded by the 'speaker' and decoded by the 'hearer'. Whether or not this simple model of communication holds good for ordinary (oral and conversational) discourse, it is difficult to see how it can take us very far in the analysis of poetry. Poetry differs in at least this one important respect from everyday language: the poetic text not only encodes the message(s), it also allows and even fosters the creation of additional messages by the decoder. The poetic text functions not only as a set of encoded messages, but also as a catalyst in the production of new messages which are to a considerable extent outwith the control of the author or encoder. Present statistical methods are very far from the refinement which would take account of this, and seem unlikely ever to approach it. What they tell us about the text must therefore be interpreted with extreme caution, and regarded either as a possibly helpful preliminary stage of analysis, or as a final stage in which objective confirmation of stylistic features already discovered is required.

Muller, although his work is statistical rather than stylistic, is aware of this problem, as every sensitive researcher must be, and he admits to some dissatisfaction with the norms he has adopted for (or solutions he has imposed on) his texts:

Le caractère le plus assuré d'une norme [lexicologique], c'est de ne satisfaire personne, à commencer par son auteur.¹⁰

The dissatisfaction must be greatly multiplied in the case of a researcher wishing to use findings based on such norms as the foundation for the highly refined analysis involved in stylistics, and if it is unsatisfactory at the semantic level, it is even more likely to be so at the level of syntax.

The norms adopted in this study were the following:

a *noun* (as opposed to an adjective) was defined as:

a word accompanied by a determiner (article, possessive adjective, demonstrative adjective):

les inconnus, mon semblable,

or qualified by a following adjective:

captive (n) *infidèle*

or the object of a preposition:

une barque sans passagers (n)

a *participle* was defined as:

an *adjective* where it qualified a noun or pronoun:

l'espace interdit (adj)

un continent / *Moulé* (adj) *pétri* (adj) *laqué* (adj),

Elle est bien habillée (adj) *de blanc*

part of a *verb* where its function was verbal, particularly where it had an object:

Chantant la mort

or was modified by an adverb or adverbial phrase:

un tonnerre d'enfant / *Régnant* (verb) *sans le secours de la mort*.

Most of the problems, and all of these examples, are found in Volume 57, *Le lit la table*. This volume has already attracted our attention (Chapter 2). In solving, or rather forcing a solution on, the numerous parsing problems of the corpus, attention was constantly focussed on the great complexity of both the semantic relationships and the syntactic patterns in Eluard's poetry, and particularly on the way in which different word meanings or functions may operate simultaneously. Since all we have found so far points to the fact that the lexis itself is apparently unremarkable, the semantic and syntactic complexity of the text highlights the supreme importance, in an understanding of Eluard, of interaction. It further suggests that the most fruitful area for stylistic analysis may be in these multi-directional relationships.

§2. It is therefore with some reservations, and in the knowledge that the comparisons we

can make between our own work and that of others are sometimes doubtful, that we compare the parsed file ELPO2, first with the measures of richness for other authors, and second with the proportions of the various parts of speech found in other authors. Use is made in this section of the work of Guiraud on the symbolist poets¹¹, of the work done at Besançon under the editorship of Quémada¹², and of the work of Hantrais on modern French singers.¹³ Of the various measures of richness cited in Chapter 2, we use here the first four: the N/V ratio which indicates average frequency; V_1/V which measures richness by considering the proportion of different words which are used once only; the two further ratios based on V and N: V/\sqrt{N} and $\log V/\log N$. The results of our calculations, based (as nearly as can be judged from published details) on criteria similar to those used by the other three researchers, are given in Table IX.

TABLE IX

Comparisons of Richness of Vocabulary

Eluard and other authors

	N/V	V_1/V	V/\sqrt{N}	$\log V/\log N$
Quémada :				
Racine	11.37	.32	10.74	.75
Corneille	9.72	.35	12.97	.76
Verlaine(i)	6.93	.48	24.14	.81
Apollinaire(i)	5.74	.55	23.06	.82
Guiraud :				
Apollinaire(ii)	5.28	.57	23.55	.83
Valéry	6.32	.45	20.63	.81
Mallarmé	3.91	.63	24.13	.85
Rimbaud(i)	3.67	.63	24.7	.85
Claudel	7.55	.55	20.3	.80
Verlaine(ii)	4.12	.59	20.9	.84
Rimbaud(ii)	3.89	.61	21.82	.84
Hantrais :				
Brassens	8.29	.49	20.74	.79
Brel	9.57	.48	13.82	.77
Ferré	5.88	.62	19.17	.81
ELUARD	6.28	.51	18.22	.74

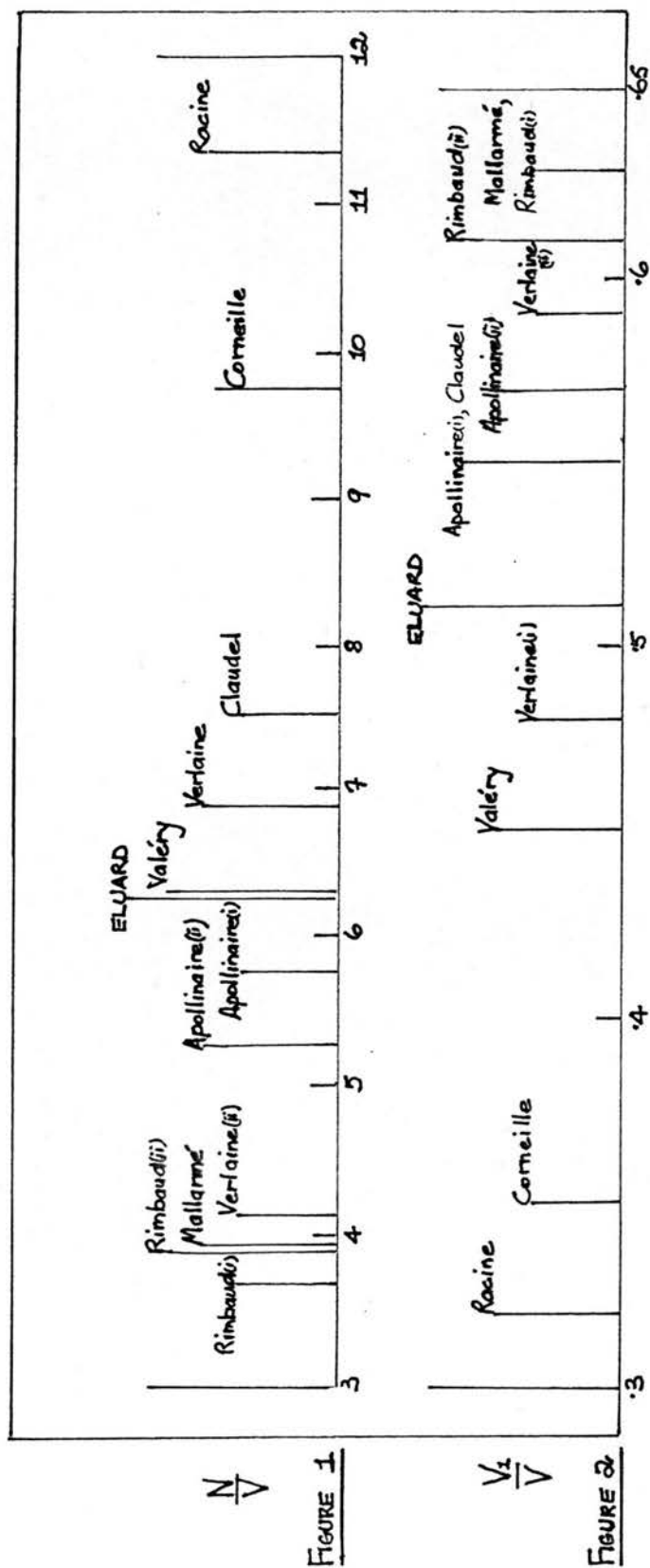
Key to Figures 1-5

Quemada. Documents pour l'étude de la langue.

Racine	Andromaque
Corneille	Cinna
Verlaine(i)	Oeuvres poétiques
Apollinaire(i)	Calligrammes

Guiraud. Index du vocabulaire du symbolisme.

I Apollinaire(ii)	Alcools
II Valéry	Vers anciens, Charmes, Jeune Parque
III Mallarmé	Poésies
IV Rimbaud(i)	Illuminations
V Claudel	Cinq grandes Odes
VI Verlaine	Fêtes galantes, La bonne Chanson, Romances sans paroles
VII Rimbaud(ii)	Une Saison en enfer



FIGURES 1 AND 2

Comparisons of Richness of Vocabulary

ELUARD and other authors

KEY — preceding page

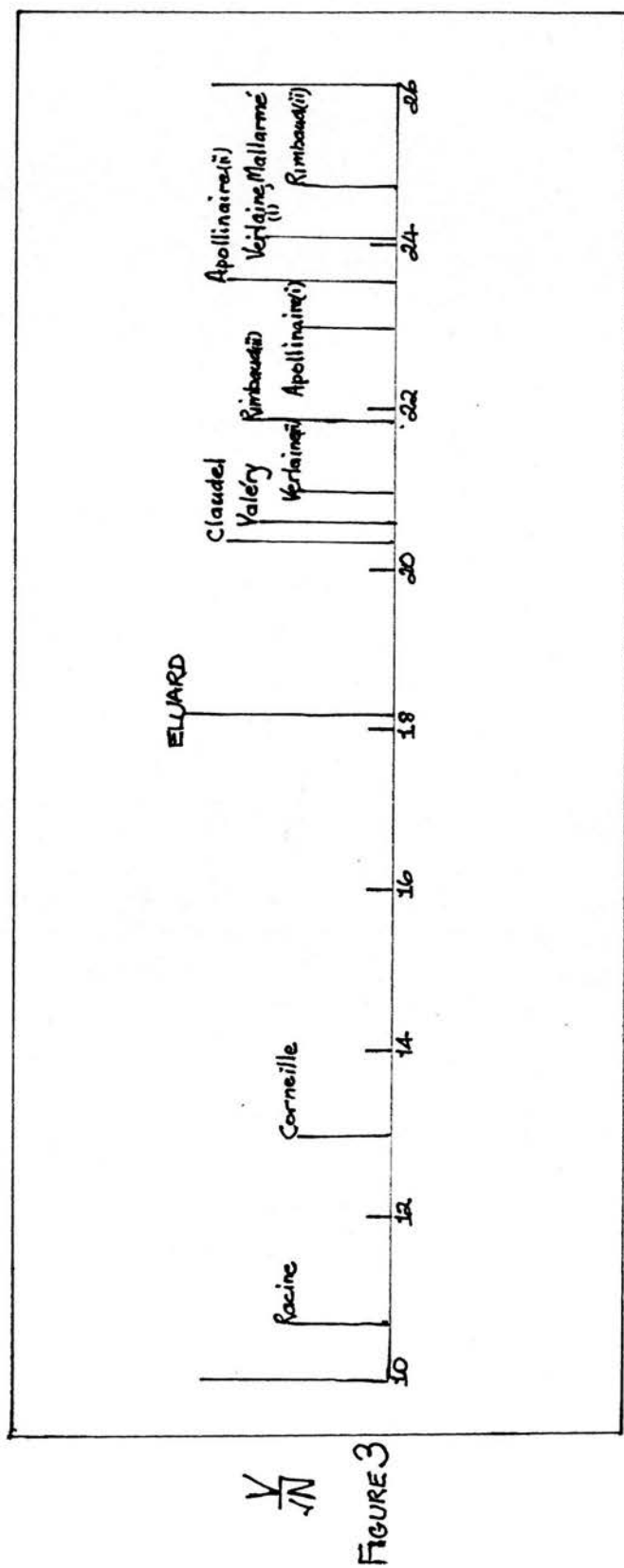


FIGURE 3
Comparison of Richness of Vocabulary

ELUARD and other authors

KEY — preceding Figs 1, 82.

An analysis of this table shows first of all the extent to which the measures of richness can vary between different parts of the same author's work: Apollinaire (i) uses *Calligrammes* as its source, while Apollinaire (ii) uses *Alcools*. Rimbaud (i) refers to his *Illuminations* and Rimbaud(ii) to *Une Saison en enfer*. The differences are greatest in the case of Verlaine where (i) refers to a selection of five books from his *Oeuvres poétiques* (N=28,005) and (ii) to a corpus composed of three of the same five books (N=7,416).

Insofar as it is possible to make any deductions of any worth about Eluard's work from these figures, and bearing in mind Muller's warning that any measure of richness can at best only be relative¹⁴, we may conclude that Eluard uses a vocabulary less rich than most of the other poets for whom figures are available, but richer (except in the case of the $\log V / \log N$ ratio) than the two classical dramatists. In spite of the tentative nature of these conclusions, they are of considerable interest in that they confirm our intuition about Eluard's vocabulary - that it is neither particularly rich nor strikingly limited.

§3. The assessment of the relative proportions of parts of speech in our corpus is even more tentative, and arguably less conclusive than the suggestions we were able to make about richness, because acute problems are posed by comparability of norms. The reader's intuition is probably that Eluard's poetry - not only of this period - is predominantly nominal rather than verbal.¹⁵ As we read the various volumes of the corpus, we notice a tendency to compose poems on the basis of an expansion or extended definition of a noun or noun phrase.¹⁶ In the poem *Comprenne qui voudra* (p.1261) for example, *la malheureuse* is also *la victime*, *Celle qui ressemble aux morts*, *Une fille faite pour un bouquet*, *Une fille galante*, *La plus aimable bête*, and *Une bête prise au piège*. In the seventh poem of *Les sept poèmes d'amour en guerre*, the first 17 lines are concerned with variations on the structure *au nom de* + noun, and the first verb occurs in line 18. All the *mots qui font vivre* in the poem *Gabriel Péri* (p.1262) are nouns; and accumulations of nouns, as at the beginning of *Chant nazi* (p.1254), seem typical:

Le vol fou d'un papillon
La fenêtre l'évasion
Le soleil interminable
La promesse inépuisable

To arrive at any confirmation of this intuited preponderance of nouns, there must be comparison with a norm and assessment of deviation. No such norm exists, and perhaps this is not altogether a bad thing. As Muller suggests:

[Une norme] ne saurait représenter qu'une moyenne constatée sur un corpus dont la composition est nécessairement arbitraire.¹⁷

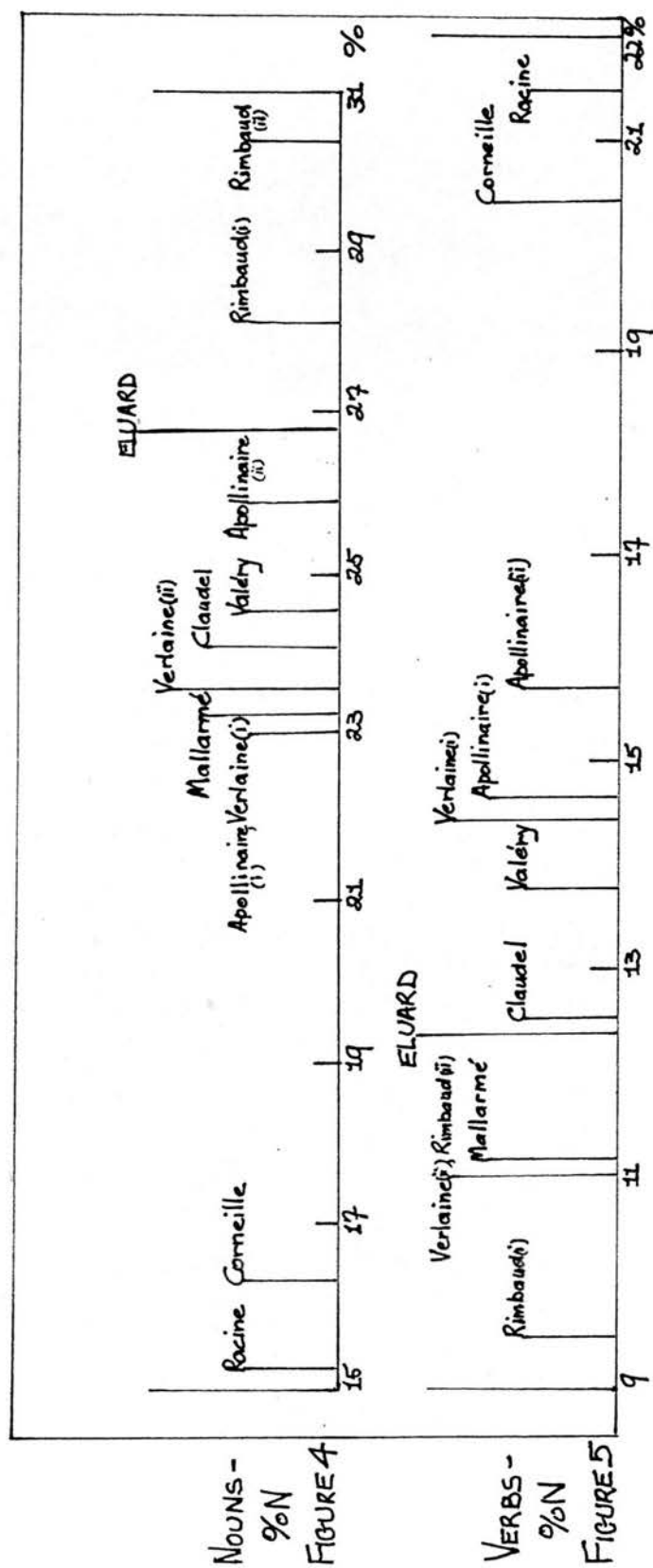
The ELPO2file shows the following division into parts of speech:

TABLE X

Parts of Speech - ELPO₂

	Total(N)	%N _{ELPO₂}	%N(mots pleins) ¹⁸
Nouns	3509	27	48
Verbs	1613	12	22
Adjectives (inc.participles)	1678	13	23
Adverbs	506	4	7
Prepositions	2093	16	
Pronouns	1235	9	
Proper Nouns	124	1	
Others	2347	18	
	13105	100%	100%

If we compare the figures so obtained with those given by Quémada and Guiraud (who would appear to have adopted comparable lexical norms to ours) we can situate Eluard in the range found for use of nouns by the various authors.



FIGURES 4 AND 5

Parts of Speech
Comparisons of Percentages

KEY—preceding Figs 1 & 2

From Figure 4 (Nouns) we see that Eluard does indeed use a higher proportion of nouns than any of the other poets studied, with the exception of Rimbaud, while Figure 5 (Verbs) suggests that his use of verbs is in the middle of the range for proportion of verbs used by the symbolist poets. All these modern poets are in sharp contrast to the classical authors, who use a considerably higher proportion of verbs than they do. Limited as this comparison must be, it nevertheless suggests that, while the proportions of parts of speech in Eluard's poetry of this period are roughly similar to those found in the symbolist poets, yet the percentage of nouns he uses is high enough in the range to indicate a feature of possible stylistic importance¹⁹, and so indeed it proved when we came to examine the syntax of the noun phrase in Chapter 9. From what we have already observed in the index, we know that the nouns do not appear remarkable in the light of such meaning as they have when they are removed from their context. This is true of the whole vocabulary. We will expect, therefore, that the importance of the nouns, revealed in this analysis of the parts of speech, will appear in semantic combinations and syntactic structures.

§4. A vocabulary may be defined not only in terms of its general features, its statistical characteristics or its various parts of speech. It is characterised also by the frequency with which different types of words are used, and here a distinction between the *mots pleins* and the *mots grammaticaux* may provide useful information. We will always expect that the *mots grammaticaux* will have a high frequency, and this will be common to all texts of whatever type in every language which uses such words. It may therefore be profitable to exclude the grammatical words from consideration, since their frequency is predictably high, and to concentrate, as we did in calculating the provisional Key and Theme Words, on the *mots pleins*. It is of interest to note that it is not only the *mots grammaticaux* for which a high frequency may be predicted, although they form the group where this tendency is most marked. Pierre Guiraud states the position very clearly:

L'examen de listes de fréquence montre que les mots les plus fréquents sont:

- 1° les plus courts,
- 2° les plus anciens,
- 3° les plus simples morphologiquement,
- 4° les plus étendus sémantiquement.

... C'est par la fréquence des mots ou de tout autre élément du langage que l'écrivain agit à la fois sur le lecteur et sur la langue ... Certes il ne s'agit pas de substituer une analyse quantitative objective à une appréciation qualitative subjective; les deux sont inséparables.²⁰

The last sentence of this quotation expresses one of the ideas basic to this thesis.

From the ELPO2 file a separate file was made of all the words occurring ten times or more, including the grammatical words. These high frequencies were those which deviated most from the predictions examined in Chapter 2, §6. They represented 9% of all the different words in the file (V), but slightly over 70% of all the words (N).²¹ Frequency alone, however, will not, as we have already seen, give an accurate impression of the relative importance of words, even if grammatical words are disregarded. A word with high frequency may occur in only one or two poems - as is the case for example with *nom* (above, Chapter 1, §3) - and not therefore be as relevant in characterising the corpus as one which occurs perhaps less frequently, but in a greater number of poems. This is known technically as having a wider dispersion. *Feu*, *vie* and *coeur* for example, although occurring slightly less frequently than *nom*: *nom* [43]; *feu* [41]; *vie* [42]; *coeur* [42], may nevertheless be considered more typical of the vocabulary of this corpus, since they occur in more different volumes (and in more different poems) than *nom*: *nom*, 4 volumes; *feu*, 5; *vie*, 6; *coeur*, 7. Various indices of dispersion have been used in the compilation of frequency lists and dictionaries. For the present corpus, a coefficient of Dispersion was calculated on the basis of the fraction of the corpus represented by each volume.

TABLE XI

Coefficient of Dispersion (D)		
Volume	N_{vol}	$D = N_{vol} / N_{ELPO}$
53	2243	.17
55	672	.05
57	4072	.31
58	1217	.09
59	499	.04
60	107	.01
62	4098	.31
64	232	.02
$N_{ELPO} = 13141$		1.00

The frequency for each of the words occurring 10 or more times was then multiplied by a Dispersion coefficient which was the sum of the coefficients of all the volumes in which the word occurred. *Nom*, for example, occurs in Volumes 53, 55, 57 and 62. Adding the coefficients in Table XI for each of these volumes ($0.17 + 0.05 + 0.31 + 0.31$) we reach a figure $D_{nom} = 0.84$. Multiplying the frequency [43] by 0.84, we obtain for *nom* a corrected frequency or Usage of 36.12. Where a word occurs in all eight volumes, e.g. *yeux*, its frequency (in this case [45], or, including *oeil*, [53])²² remains unaltered when we calculate the Usage, since it is multiplied by D for all eight volumes, that is, by 1.

Once these simple but time-consuming calculations had been made for all 194 *mots pleins* occurring ten times or more, they could be ranked by the more informative figure for Usage, rather than by frequency. A comparison of the 20 most frequent nouns in the corpus ranked first by frequency and then by Usage, gives some idea of the changes produced by the introduction of the Dispersion factor.

TABLE XII

Nouns ranked by Frequency and by Usage

	Rank(F)	Noun	Rank(Usage)	Deviation
1	29	nuit	25	+4
2	28	homme	27	+1
3	31	terre	30	+1
4	34	yeux	33	+1
5	35	soleil	34	+1
6	36	mort	35	+1
7	38	enfant	38	0
8	44	coeur	41	+3
9	44	vie	42	+2
10	46	feu	44	+2
11	40	nom	48	-8
12	53	main	53	0
13	53	femme	54	-1
14	57	temps	56	+1
15	56	amour	57	-1
16	61	fleur	60	+1
17	61	ciel	62	-1
18	60	jour	63	-3
19	64	espoir	64	0
20	71	ville	70	-1



A similar Table can be drawn up for the verbs:

TABLE XIII

Verbs ranked by Frequency and by Usage

	Rank(F)	Verb	Rank(Usage)	Deviation
1	6	être	6	0
2	8	avoir	8	0
3	25	faire	24	-1
4	57	vouloir	61	+4
5	66	vivre	65	-1
6	66	aimer	67	+1
7	70	voir	69	-1
8	79	aller	74	-5
9	85	mourir	85	0
10	96	rire	93	+3
11	90	pouvoir	100	+10
12	106	venir	101	-5
13	106	prendre	106	0
14	119	donner	111	-8
15	128	rêver	122	-6
16	128	penser	128	0
17	135	dire	133	-2
18	106	chanter	129	+23
19	135	passer	138	+3
20	160	comprendre	151	-9

Tables XII and XIII illustrate the importance of the distribution of words in the text, since most words change rank after the calculations have been carried out, and some change quite considerably. Among the nouns, the increased importance of *nuît* (+4), *coeur* (+3), *vie* (+2) and *feu* (+2) is notable, whilst other frequent words occurring in only a limited part of the whole corpus fall to a lower rank. Among these the most obvious are *nom*, already commented on, and *jour*, which occurs in six of the eight volumes.

Among the verbs, *vouloir* (+9), *rire* (+3), *pouvoir* (+10) and *comprendre* (+9) move up the Table, indicating their status as frequent and also widely distributed verbs, highly characteristic of the corpus. *Aller* (-5), *venir* (-5), *donner* (-8), *rêver* (-6) and notably *chanter* (-31) move down the Table, a reflection of their limited Distribution, and therefore lessened value in defining the corpus. *Chanter* [15] occurring in only four volumes (55, 57, 58, 62), of which two (55 and 58) are brief, has a Dispersion of 0.76, whereas *comprendre* [11], which also occurs in four volumes, has a Dispersion of 0.88, since they are the four longest volumes.²³

§5. The most frequent *mots pleins* in the corpus can also be examined to see which of them occur in all eight volumes. This gives us a *vocabulaire de base* for Eluard's poetry, and allows some comparison between volumes. In practice the list of such words is very brief, but although it contains only the following *mots pleins* (excluding *être* and *avoir*): *yeux*, *main*, *voir*, it provides confirmation of the reader's intuition that in any set of poems by Eluard sight and seeing will be all-important. It indicates that *main* has such importance in these poems that it must be added, as must *voir*, to the list of *mots clés* (Chapter 1, §3).

TABLE XIV

Words occurring in the 6 longer volumes
 (*mots pleins*)
 Dispersion(D) > .97

air		soleil	T	K
aller		temps	T	
arbre		terre	T	K
beau	T	tout	T	
bon		vie	T	
coeur	T	ville		K
doux		vivre	T	K
nuît	T	K		

TABLE XV

Definitive Key Words

Nouns		Verbs	
amour	T	chanter	
ciel	T	comprendre	
espoir	T	mourir	
feu	T	penser	
fleur	T	rêver	
<u>main</u>		vivre	T
mort	T	<u>voir</u>	
nom	T		
nuît	T		
soleil	T		
terre	T		
ville			
<u>yeux</u>	T		

If we now look for all those *mots pleins* occurring, not in all eight volumes, but in the six longer volumes (Dispersion 0.99 - 0.97, i.e. excluding the very brief Volumes 60 and 64, both consisting of one poem only), we find 15 more words (*faire* is excluded). There is a considerable degree of overlap here between Key and Theme Words and the words with wide Dispersion. If we now amalgamate our provisional Theme Words and the 15 with very wide Dispersion, we have a list of the 31 words of what we will call the Basic Vocabulary of the corpus. This includes nouns, verbs and adjectives (no adverbs fit our criteria). The Key Word list was restricted to nouns and verbs.

TABLE XVI

Basic vocabulary

aimer	espoir	soleil(s)
air	femme(s)	temps
aller	feu	terre
amour	fleur(s)	tout(e,s)
arbre(s)	homme(s)	vie
beau(x,l,lle,s)	jour(s)	ville(s)
bon(ne,s)	main(s)	vivre
ciel	mort(la)	vouloir
coeur	nom(s)	yeux(oeil)
doux(ce,s)	nuit(s)	
enfant(s)	seul(e,s)	

Most of what we call the Basic Vocabulary occurs also in either the provisional Key Words or the provisional Theme Words and such words are marked with either T (Theme) or K (Key). The analysis of the vocabulary according to the Distribution of words in the corpus has to some extent confirmed earlier analyses by frequency alone, and has also allowed us to detect the words which must, by reason of their wide distribution, be considered typical of Eluard - at least at this period, and possibly even in all his work. The six additions (*air*, *aller*, *arbre*, *bon*, *doux*, *ville*) suggest a possible opposition between *la ville* and the countryside or natural world (*arbre*, *air*, *doux*) as a constant in Eluard's poetry. This confirms the reader's impression that the poles of nature and man-made civilisation sustain a tension in Eluard's work, a tension which is reinforced by other polarities: *nuit*, *jour*, for example, and which contributes to the fundamental opposition between love and that absence of love which, in this corpus, is a major defining characteristic of *la guerre*.

§6. Another way of defining the lexical content of a corpus from an index is to compare the most frequent words in it with the norm for the language as a whole. Although we have already expressed reservations about the establishment of such norms, we are now in possession of much more accurate information than Guiraud, for example, and the availability of the computer for storing enormous files and counting large numbers of words

has meant a great advance in this area since the early lists of norms for the French language (e.g. van der Beke, 1931)²⁴ were produced.

In the *D.A.F.*, the following information is given:

- separate frequencies for each word in each of the two halves of the twentieth century
- separate frequencies for words used in verse in the whole of the twentieth century
- the absolute frequency (total number of occurrences observed in all texts analysed)
- the class number (rank according to absolute frequency)

All these are calculated from an enormous bank of twentieth century (mainly literary) texts scrutinised in the preparation of the dictionary. It is unfortunately rather difficult to use the information to find out about our particular period (first half of the twentieth century) or genre (verse) since the *ranking procedures* are based on absolute frequencies rather than on period or genre.

Again this offers a good example of the difficulty of using statistics prepared by someone else, and in particular illustrates the virtual impossibility of preparing useful statistics with only a general purpose in mind. The team working on the *D.A.F.* clearly hoped that the figures they produced would be useful to a large number of researchers pursuing various types of linguistic research, but because the precise needs of these putative users were unknown, they had to be imagined by workers whose main field of interest was statistics of language. It is not surprising that they failed to envisage the details of the applications that might be made, but it is very disappointing to find that after so much careful work has been done, its usefulness in our own area of stylistics is severely limited, because the requirements of stylistics were not foreseen at the input stage.

§7. The first comparison was made between the twenty most frequent nouns in ELPO2 and the figures given in the *D.A.F.* for *vers* in the twentieth century. The nature of the analysis in the *D.A.F.* is such that we have had to deal with cumbersome figures of six digits, rather than the simpler numbers which would have been used to indicate rank. Table XVII gives the results of the comparison between the nouns ranked 1 to 20 from the Eluard corpus, and those same nouns ranked according to their total frequency in the twentieth century verse texts included in the *D.A.F.* corpus.

TABLE XVII

20 most frequent Nouns(ELPO₂(U))
as ranked by D.A.F.(vers XXème)

Rank	ELPO ₂ (U)	D.A.F.(vers XXème)	Rank	Deviation
1	nuit	156,781	6	+5
2	homme	207,098	2	0
3	terre	120,884	9	+6
4	yeux	166,292	5	+1
5	soleil	111,526	11	+6
6	mort	119,810	10	+4
7	enfant	101,861	12	+5
8	coeur	238,187	1	-7
9	vie	100,327	13	+4
10	feu	70,106	17	+7
11	nom	44,691	19	+8
12	main	150,951	7	-5
13	femme	94,038	15	+2
14	temps	97,412	14	0
15	amour	139,753	8	-7
16	fleur	91,276	16	0
17	ciel	187,615	4	-13
18	jour	192,218	3	-15
19	espoir	23,777	20	+1
20	ville	67,805	18	-2

Uncertain though the basis of comparison between these two lists must be, the Table gives a number of pointers which may help us in characterising the nouns used by Eluard. The nouns for which the deviation is greater than +2 are *nuit* (+5), *terre* (+6), *soleil* (+6), *mort* (+4), *enfant* (+5), *feu* (+7) and *nom* (+8). Of these, *nuit*, *terre*, *soleil*, *mort*, *feu* and *nom* have already been identified as Key Words of our corpus, and of course all occur among the Theme Words.

On the other hand, *coeur* (-7), *main* (-5), *amour* (-7), *ciel* (-13) and *jour* (-15) have a lower rank in the Eluard corpus than in the *D.A.F.*, and this indicates a possible difference between Eluard's poetry and the norms of the twentieth century verse used in the compilation of the *D.A.F.* Such basic and elemental words as *nuit*, *terre*, *soleil*, *mort*, *feu* and *nom* have a privileged status, and a particularly Eluardian function:

Sur les marches de la *mort*
J'écris ton *nom* p.1107

Notre lampe soutient la *nuit*

La *nuit* qui nous fait injure

C'est une plante qui frappe

A la porte de la *terre*

Le *soleil* fluide et fort

Nous prétendions seule la *mort*

Seule la *terre* nous limite pp.1184-1185

Pour trois cents tombeaux réglés de *terre* nue

Pour trois cents *morts* masqués de *terre*

Des croix sans *nom* corps du mystère

La *terre* éteinte et l'homme disparu p.1214

Chant du *feu* vainqueur du *feu*

Ce *feu* s'en prenait ...

A la *mort* que j'avais méchamment mise au monde

Un *feu* clair jusqu'à l'essence

Feu de vue et de parole pp.1264-1265

Certain other no less basic words - *main*, *amour*, *ciel* and *jour* - are apparently less important in Eluard's poetry than in this norm for twentieth century verse.

The explanation of this difference would appear to lie at least partly in the subject matter, since verse is traditionally much concerned with the theme of romantic love. In Eluard's poetry, this very prevalent theme is treated in a highly idiosyncratic way, and is expressed mainly through the metaphor of sight. Again we are forced to realise the limits of a study of the lexis when this is divorced from the semantic structures of the text. When we consider the word without its context, we must assign to it its most commonly accepted meaning. The way in which this superficial interpretation can bias our deductions about the text is very clearly illustrated by the example of the love theme in Eluard's poetry, and also by the examples quoted above, in which *nuit* and *feu* in particular take on, even in so small a sample of quotations, meanings which differ clearly from those usually given for these words by dictionaries.

§8. In comparing the twenty most frequent nouns of our corpus with the twenty most frequent given in the three frequency lists²⁵, we are on firmer ground, since, in all three, words are ranked in order of decreasing frequency. By examining the list of the most frequent words in each, it was possible to isolate the nouns (and later the verbs) and to list the twenty occurring most frequently. Table XVIII shows the details of a comparison between the twenty most frequent nouns in ELPO2 and those given in each of the three lists. Where one of the nouns occurring in the ELPO2 list does not occur among the twenty most frequent in one of the other three lists, the space has been left blank. A 0 indicates that the rank is the same as in the ELPO2 list. This gives some visual idea of the extent to which there is overlap between the lists. Comparison with Table XIX below shows that it contains fewer blanks than Table XVIII, indicating that there is a greater degree of overlap in the frequent verbs than for the nouns.

TABLE XVIII

20 most frequent Nouns(ELPO₂(U))
 compared with F.F.,F.D.F.W.,D.A.F.

Rank	Noun	F.F.	F.D.F.W.	D.A.F.	in ELPO only
1	nuit				nuit
2	homme			-1	
3	terre				terre
4	yeux		+9	+8	
5	soleil				soleil
6	mort				mort
7	enfant	+3	+11	+7	
8	coeur			+5	
9	vie		-3	-3	
10	feu				feu
11	nom				nom
12	main			-3	
13	femme		-4	-6	
14	temps	-10	-10	-9	
15	amour				amour
16	fleur				fleur
17	ciel				ciel
18	jour	-16	-15	-18	
19	espoir				espoir
20	ville				ville

Since only four of the most frequent nouns in ELPO2 occur also among those given in the *F.F.*, it is clear that there are wide differences between these two lists. The difference between ELPO2 and the other two is less striking, although the presence of seven of the ELPO2 nouns in the *F.D.F.W.* and nine in the *D.A.F.* shows how far the lists are from being identical. There are eleven nouns which are found only in the Eluard corpus: *nuit, terre, soleil, mort, feu, nom, amour, fleur, ciel, espoir, ville*, and it is scarcely surprising to find that among these are words which have been brought to our attention in other analyses. The decision to consider these eleven as the Key Nouns of the corpus (Chapter 1, §3) has been given considerable support by these other results, but again the question of comparability casts doubt on the soundness of our conclusion. We are here comparing the twenty most frequent nouns in a small corpus of the poetry of one author in a short period with the twenty most frequent nouns found in very large collections of texts, varying enormously in genre and period.

After having isolated the Key Words, an examination of those of the ELPO2 nouns which do occur in the other lists shows that *yeux* and *enfant* have a higher rank in Eluard's poetry, and *temps* and *jour* lower ranks. This provides further confirmation of the importance of sight and seeing, but since the words are divorced from their context, we have no way at this stage of knowing, except through our knowledge of the text, that their use is almost always metaphorical, and that they refer primarily not to physical sight, but to the love relationship between two people. The greater importance of *enfant* suggests that we might include it among the "innocent" natural words isolated earlier - *arbre, air, doux* - and perhaps also postulate another polarity in the corpus: that of innocence and despoliation. This is illustrated notably in *Les sept poèmes d'amour en guerre*:

On a calculé la peine
Qu'on peut faire à un enfant p.1185

in the paradoxical *Avec moi* (p.1201), and in *Les armes de la douleur*:

Cet enfant aurait pu mentir
Et se sauver ...
Cet enfant n'aimait pas mentir ...
On l'[l'enfant] avait durement traité
Ses pieds ses mains étaient brisés pp.1226-1227

Jour has consistently shown a fall in rank which is understandable when we reflect on the different meaning it has in everyday language (where its importance is obvious), and in Eluard's poetry, where it has a more fundamental and elemental sense:

Jour de nos yeux p.1184
La nuit où l'homme fait le jour p.1206
Le même jour pour tous p.1263
Le jour qui joue dans l'eau p.1298

In Table XVIII the lower position of *temps* is clearly shown, and again its meaning in Eluard's poetry is arguably different from its usual meaning in conversation (*F.F.*) or in a wide cross-section of different texts (*D.A.F.*), not all of which are literary (*F.D.F.W.*):

nos yeux vainqueurs du temps p.1184
La terre entière et le temps
Le bonheur dans un seul corps p.1229
Ceci est de tous les temps p.1275
Temps anciens temps bénis p.1285

In the case of *jour*, as of *temps*, the word is probably more important, more semantically dense and complicated for Eluard than in the language as a whole, where it is simply an indispensable commonplace.

§9 A similar comparison to that made for nouns may be made between the most frequent verbs in the Eluard corpus, the *F.F.*, the *F.D.F.W.* and the *D.A.F.*²⁶ In this case there is a very close parallel between the "norms"²⁷, and the deviations which mark the Eluard corpus are therefore easier to identify, as Table XIX shows. Again an entry of 0 indicates that the word has the same rank as in ELPO2, and where the space is left blank, this means the word does not occur among the twenty most frequent verbs in that list.

TABLE XIX

20 most frequent Verbs(ELPO₂(U))
 compared with F.F.,F.D.F.W.,D.A.F.

Rank	Verb	F.F.	F.D.F.W.	D.A.F.	in ELPO only
1	être	0	0	0	
2	avoir	0	0	0	
3	faire	0	0	0	
4	vouloir	+6	+5	+5	
5	vivre				vivre
6	aimer		+14	+12	
7	voir	-1	0	0	
8	aller	-3	-2	-2	
9	mourir				mourir
10	rire				rire
11	pouvoir	-3	-7	-6	
12	venir	-1	-2	-2	
13	prendre	-1	+3	+3	
14	donner	+6	-1	+1	
15	rêver				rêver
16	penser				penser
17	dire	-13	-12	-13	
18	chanter				chanter
19	passer	-3	0	0	
20	comprendre				comprendre

All the lists have twelve verbs in common, and, as Muller has shown²⁸, "les trois listes [F.F., F.D.F.W., D.A.F.] sont d'accord pour 18 verbes sur 20". Furthermore:

Si l'on considère non seulement le contenu des listes, mais l'ordre des verbes qui s'y trouvent, on observe que très peu de différences séparent celles des deux dictionnaires [F.D.F.W., D.A.F.].

The Eluard list differs from the other three in two ways: first in the verbs which it contains, second in "l'ordre des verbes qui s'y trouvent". The verbs which occur among the first twenty in our corpus alone of all the lists may be described as Key Verbs: *vivre* (Rank 5); *mourir* (10); *rêver* (15); *penser* (16); *chanter* (18); *comprendre* (20). To these we can add another group whose rank differs markedly from what we can with some confidence describe as the norm for verbs in French: *vouloir* and *aimer*, which are higher in our list (and have also been included among the Key Verbs), and *pouvoir* and *dire* which are lower. The lower rank of *dire* is to be expected in poetry, where neither direct nor indirect speech is frequent.

The other verbs in the group show a more marked distinction between Eluard's *mourir* and *vivre*, with all its positive aspects: *vivre, rire, rêver, penser, chanter, comprendre, vouloir, aimer*:

• nos frères sont morts pour que nous vivions libres	p.1259
Péri est mort pour ce qui nous fait vivre	p.1262
Car vivre et faire vivre est au fond de nous tous	p.1259
Ils duraient ils savaient que vivre perpétue	p.1275
Ils étaient quelques-uns qui vivaient dans la nuit	p.1274

Laughing, dreaming, thinking, singing, understanding, wanting and loving: these are the forces Eluard opposes to the encompassing death of the human spirit which the Occupation threatens to bring about. In these forces he sees the possibility of salvation:

Chantant la mort sur les airs de la vie	p.1212
Ils vivaient pour penser	p.1216
On y pénètre on y chante on y rit	
Le jour bâillonne le silence	p.1217
Aimer rêver et rire sous un ciel clément	p.1260
Comprenne qui voudra	p.1261

It is clear from these examples that the verbs we have designated Key Verbs are not only frequent, but also occur in context with one another, and define one another by their interaction. The examples also show these verbs in context with nouns from the list of Theme Words: *nuit, ciel, mort, vie, jour* for example. This suggests that a study of the contexts of the words we have isolated from our examination of the index is a necessary part of any study of meaning, and that to focus on words out of context is to render true meaning inaccessible.

§10. The final characteristic of the lexis of this corpus to be examined from the statistical analysis of the index is the list of those words occurring once only. Clearly the words which an author uses only once are an important stylistic feature, just as are the words he uses most frequently. The words used only once show us the area of the lexis in which variety and perhaps creativity are the greatest. We have already seen that the number of Hapax (V₁) in a corpus is used in some measures of richness of vocabulary.

Guiraud gives a table which predicts the "normal" values for V and V₁ for a given N. As we have noted, Muller and other statisticians have criticised this norm, and we did not use it in our calculations of richness. Guiraud says that:

pour le lecteur qui répugne [aux] manipulations numériques il reste un moyen plus simple d'apprécier la richesse et la distribution d'un vocabulaire, c'est de comparer les valeurs de V et de V₁ observées dans un texte à celles données par une table de normes pour les différentes valeurs de N (textes de différentes longueurs).²⁹

For a text of 13,000 words (like our corpus) Guiraud's table indicates an expected V of 2,413 and V₁ of 1,280. Both of these are so much in excess of the observed figures (VELPO2 = 2,086; V₁ ELPO2 = 1,066) that no conclusion can properly be drawn, although it is possible to interpret this as an indication that Eluard's vocabulary is poorer than Guiraud would expect

(but for what kind of text exactly?). This conclusion may tie in with the earlier comparison of richness between Eluard and the symbolist poets, in which we concluded that Eluard's vocabulary is less rich than that of most of these poets (above, §2). Again, this seems hardly likely to advance us in a stylistic analysis of Eluard's work.

A close examination of the words occurring once only shows that many of them are either past or present participles, functioning as adjectives. To verify this impression, the number of different verbal adjectives³⁰ in the whole text [243] was compared with the number occurring once only [186]. This shows that 76% of the verbal adjectives occur once only, whereas only 48% of nouns and 54% of verbs are Hapax. Verbal adjectives constitute 57% of all adjectives occurring once only, and this is higher than the proportion of verbal adjectives in the whole corpus - 46.5%. These figures tell us only that there is a likelihood that the verbal adjectives are a stylistically relevant feature of the corpus, but it is extremely difficult at this point to make any deductions about a list of 186 different words. Furthermore it is impossible to compare these findings with any "norm", since the decision to parse parts of verbs according to their main function means that our figures (for adjectives in particular) are based on a different definition from that used by most other people in the field. Subsequent study of the syntax (Chapter 10, §9) was, however, to provide a convincing explanation for these figures, again *après coup*.

The fact that such a high proportion of verbal adjectives are Hapax gives a measure of richness (V/V₁) for this section of the corpus of 0.76 which is higher than that for nouns (0.48), verbs (0.53) or adjectives (0.57), and considerably higher than for ELPO2 (0.51).³¹ This is important in view of the deliberate ambiguity allowed by the use of verbal adjectives, for in context they retain to some extent the force of verbs, and even agreement sometimes fails to make the referent or the function quite clear. Where the verbal adjective is followed by a complement, this is particularly clear:

Régnant sans le secours p.1213

enfanté par la lune ...

réglés de terre nue ...

masqués de terre ...

coiffés d'absence

p.1214

Ce mur fuyant des jours éternels ma demeure

p.1215

In *Le monde est nul* (pp.1212-1214) there are groups of past participles:

Ecrasée accablée appliquée à vieillir

Moulé pétri laqué par des chaleurs d'argent

and in the same poem we find two examples of past participle adjectives, following the verb *être*:

ma couronne est brisée

ma souffrance est souillée

Some similar patterns are to be observed in the group of seven poems, *A celle qui répète ce que je dis* (pp.1198-1201) in the same volume:

complement:

Animé d'un seul baiser

une femme/ Blottie entre les bras d'un homme

les jours nés d'une aurore unique

groups:

Inconstante conjugée

Captive infidèle et folle

Animée d'un seul baiser

and there are several examples of a verbal adjective followed by a complement in the group *Fresque* (pp.1204-1207):

Comme un enfant glorieux jeté aux lions

Jeté aux mâchoires des nuages

Couché sur la table dressée

This brief glimpse of *Le lit la table* suggests that verbal adjectives may have an important role

to play in extending the qualification of nouns. They are to be found in context with other adjectives, but perform a slightly different function due to their verbal origins. The syntactic and poetic function of these double agents could not be ascertained from the index which did, however, offer a hint that further analysis of adjectives might be worthwhile. So indeed it proved when the time came for syntactic analysis, and this vindication of the decision to parse verbal adjectives separately, in turn justified the cost of the operation in terms of time and energy.

§11. In this chapter a number of conclusions, most of them tentative, have been drawn. We find the vocabulary used by Eluard to be less rich than that of other modern poets (§2) and to contain a greater proportion of nouns (§§4-9), and an interesting possibility that verbal adjectives are stylistically significant is suggested (§10). This apparently meagre harvest is the fruit of much painstaking work, yet still we are in the realms of hypothesis. Some pointers have been found, but definitive and convincing explanations have still to be discovered. This may well be a necessary stage in any description. The fact that what we have found so far fails to satisfy us, stems probably from the decision³² to separate aesthetic judgement and linguistic observation, and from a kind of craving for the text, for the "real" problems. Useful as the orientation given by the index undeniably is, it:

ne peut rien apporter en lui-même dans le domaine de la recherche littéraire; il ne donne pas³³ des conclusions, mais offre des suggestions. Il faut constamment recourir au texte.

NOTES

1. See above, Chapter 1, §§3-5.
2. *Problèmes*, p.35.
3. Muller, *Init.*, p.142.
4. Guiraud, loc.cit. A reminder of the *ersatz* coffee of the Occupation years.
5. Loc.cit.
6. MESCHONNIC, Henri. *Pour la poétique III*. Gallimard, Paris, 1973.
7. Meschonnic, op.cit., p.184.
8. Op.cit., p.196 and note 1.
9. *Init.*, p.143.
10. Op.cit., p.144.
11. *Index*.
12. QUEMADA, B. (ed.) *Documents pour l'étude de la langue littéraire*, I-VII. Larousse, Paris, 1976-1971.
13. Hantrais, op.cit.
14. 'Sur la mesure ...', p.21 : "Je me contente donc de considérer la richesse lexicale comme une valeur relative."
15. Cf. Meschonnic, op.cit., p.183 : "un langage qui est ... phrase nominale."
16. See below, Chapter 9, Syntax of the noun phrase.
17. Loc.cit., p.21.
18. The *mots pleins* are the non-grammatical words, here, all nouns, verbs (this time including the verbs *être*, *avoir* and *faire* - see above, Chapter 1, §3), adjectives and adverbs are included, thus NELPO2 = 7306 (*mots pleins*)
19. Since these figures are percentages, we cannot apply statistical tests for significance.
20. *Problèmes*, p.19, and cf. also *La Sémantique*. P.U.F., Paris, 1966, p.110.
21. These figures differ considerably from the COCOA analysis of ELPO, in which words occurring >9 times = 187; %V = 7; %N = 64; this gives another indication of the difference made by parsing.
22. The head word *yeux* was chosen in this case in preference to the usual singular form because of the thematic and numerical importance of *yeux*.
23. For greater accuracy the text could have been divided into several sections of equal length (cf. Muller, *Etude*; Hantrais, op.cit.), but the present measure is adequate to illustrate the importance of Distribution, and allows us to envisage it in more realistic (i.e. text-related) terms.
24. Van der Beke, op.cit.
25. Here we have taken the figures for all nouns in the *D.A.F.*, rather than those for poetry only, to give a truer comparison with the *F.F.* and the *F.D.F.W.*
26. Here the figures from the *D.A.F.* are for all verbs, and not only for the verbs in poetry.
27. Cf. Muller, Ch. 'Les verbes les plus fréquents du français' in *Langue française et linguistique quantitative*. Slatkine, Genève, 1979, pp.363-370.
28. Loc.cit.
29. *Problèmes*, p.90.
30. Verbal adjective here means a part of a verb whose function is adjectival, see above, Chapter 1, §1.
31. V1/V is simply another way of expressing the percentage figures given above.
32. Cf. Cohen, op.cit., pp.16-17.
33. Petit, J., in Mitterand and Petit, p.171.

APPENDIX I

ELPO₂ FILE

WORDS OCCURRING >9 TIMES

ALPHABETICAL ORDER

Word	N	Vb	Adj	Adv	Pre	Pro	PrN	Oth	F
à(au,aux)					X				291
aile(s)	X								13
aimer		X							26
air(s)	X								17
aller		X							20
amour(s)	X								32
arbre(s)	X								12
aube	X								10
autre(s)						X			14
avec					X				22
avoir		X							157
baiser	X								12
beau(1,lle,x,s)			X						29
bête(s)	X								15
bien				X					15
blanc(he,s)			X						15
bois	X								11
bon(nne,s)			X						18
bonheur	X								13
bourreaux	X								10
car								X	18
ce(t,te,s)			X						66
ce						X			43
chair(s)	X								12
chanter		X							15
chaque			X						11
ciel	X								29
clair(e,s)			X						14
coeur	X								42
comme					X				69
comprendre		X							11
contre					X				17
corps	X								14
couleur(s)	X								10
croire		X							11
dans					X				137
de(d',du,des)					X				1010
désert	X								11
désir(s)	X								10
deux	X								14
dire		X							12
donner		X							14
doux(ce,s)			X						12
eau	X								17
écrire		X							20
elle						X			43
en					X				87
enfant(s)	X								45

APPENDIX I

Word	N	Vb	Adj	Adv	Pre	Pro	PrN	Oth	F
ennemi(s)	X								11
entre					X				31
espoir	X								28
et								X	394
été	X								12
étoile(s)	X								12
être		X							273
faire		X							66
falloir		X							14
femme(s)	X								33
feu(x)	X								41
fille	X								11
fin	X								11
flamme(s)	X								11
fleur(s)	X								29
fond	X								12
force(s)	X								11
forêt(s)	X								12
fort(e,s)			X						14
frère(s)	X								12
froid	X								10
fruit(s)	X								12
grand(e,s)			X						22
haine	X								16
herbe(s)	X								10
homme(s)	X								65
honte	X								16
il						X			76
ils						X			57
je						X			161
jour(s)	X								30
justice	X								11
la(l')						X			12
le(la,l',les)								X	1409
le(l')						X			19
léger(e,s)			X						11
les						X			15
leur						X			12
leur(s)			X						68
lèvres	X								12
loin				X					12
lui						X			11
lumière(s)	X								22
main(s)	X								33
mais								X	34
maison(s)	X								17
maître(s)	X								11
mal	X								11
matin	X								19
me(m')						X			41
même				X					15
miroir(s)	X								13
moi						X			19
mon(ma,mes)			X						89

APPENDIX I

Word	N	Vb	Adj	Adv	Pre	Pro	PrN	Oth	F
monde	X								20
mort(1a)	X								47
mort(1e)	X								11
mot(s)	X								16
mourir		X							19
mur(s)	X								20
ne(n')				X					89
neige	X								11
ni								X	11
noir(e,s)			X						17
nom(s)	X								43
notre(nos)			X						78
nous						X			125
nu(e)			X						12
nuit(s)	X								64
ô								X	10
oiseau(x)	X								20
ombre(s)	X								21
on						X			40
or	X								12
ou								X	15
où						X			46
oubli	X								10
oublier		X							10
par					X				44
Paris							X		20
parole(s)	X								11
partout				X					11
pas				X					43
passer		X							12
pays	X								12
peine(s)	X								15
penser		X							13
petit(e,s)			X						19
plaisir(s)	X								10
plein(e,s)			X						18
plus				X					76
pour					X				93
pouvoir		X							18
premier(e,s)			X						15
prendre		X							15
prison	X								15
pur(e,s)			X						15
que(qu')						X			58
que(qu')								X	69
qui						X			119
raison(s)	X								10
rêve(s)	X								18
rêver		X							13
rien	X								25
rire		X							17
route(s)	X								10
rue(s)	X								12

APPENDIX I

Word	N	Vb	Adj	Adv	Pre	Pro	PrN	Oth	F
sang	X								21
sans					X				64
savoir		X							12
se(s')						X			107
sein(s)	X								14
seul(e,s)			X						39
silence	X								10
soir	X								17
soir	X								17
sommeil	X								13
son(sa,ses)			X						102
sortir		X							12
sous					X				36
sur					X				140
te(t')							X		22
temps	X								31
terre	X								61
tête	X								10
toi							X		12
ton(ta,tes)			X						65
toujours				X					18
tous						X			12
tout(e,s)			X						35
tout				X					12
tout						X			26
très				X					14
tu						X			33
un(e)								X	344
venir		X							15
vers					X				13
vie	X								42
ville(s)	X								22
visage(s)	X								11
vivre		X							26
voir		X							23
vouloir		X							31
vous						X			21
y						X			27
yeux	X								45

194

Totals

85 26 23 10 14 26 1 9

APPENDIX II

ELPO₂ - WORDS(>9) RANKED BY FREQUENCY (c)

Word	Fre	Rank	Word	Fre	Rank
aube	10	181	or	12	135
bourreaux	10	181	passer	12	135
couleur	10	181	pays	12	135
désir	10	181	rue	12	135
froid	10	181	savoir	12	135
herbe	10	181	sortir	12	135
ô	10	181	toi	12	135
oubli	10	181	tous	12	135
oublier	10	181	tout(adv)	12	135
plaisir	10	181	aile	13	128
raison	10	181	bonheur	13	128
route	10	181	miroir	13	128
silence	10	181	penser	13	128
tête	10	181	rêver	13	128
bois	11	160	sommeil	13	128
chaque	11	160	vers	13	128
comprendre	11	160	autre	14	119
croire	11	160	clair	14	119
désert	11	160	corps	14	119
ennemi	11	160	deux	14	119
fille	11	160	donner	14	119
fin	11	160	falloir	14	119
flamme	11	160	fort	14	119
force	11	160	sein	14	119
justice	11	160	très	14	119
léger	11	160	bête	15	106
lui	11	160	bien	15	106
maître	11	160	blanc	15	106
mal	11	160	chanter	15	106
mort(le)	11	160	les	15	106
neige	11	160	même	15	106
ni	11	160	ou	15	106
parole	11	160	peine	15	106
partout	11	160	premier	15	106
visage	11	160	prendre	15	106
arbre	12	135	prison	15	106
baiser	12	135	pur	15	106
chair	12	135	venir	15	106
dire	12	135	haine	16	103
doux	12	135	honte	16	103
été	12	135	mot	16	103
étoile	12	135	air	17	96
fond	12	135	contre	17	96
forêt	12	135	eau	17	96
frère	12	135	maison	17	96
fruit	12	135	noir	17	96
la(l')	12	135	rire	17	96
leur(pro)	12	135	soir	17	96
lèvres	12	135	bon	18	90
loin	12	135	car	18	90
nu	12	135	plein	18	90

APPENDIX II

ELPO₂ - WORDS RANKED BY FREQUENCY (ii)

Word	Fre	Rank	Word	Fre	Rank
pouvoir	18	90	par	44	39
rêve	18	90	enfant	45	38
toujours	18	90	où	46	37
le(l')	19	85	mort(la)	47	36
matin	19	85	soleil	49	35
moi	19	85	yeux	53	34
mourir	19	85	ils	57	33
petit	19	85	que(qu')	58	32
aller	20	79	terre	61	31
écrire	20	79	nuît	64	29
monde	20	79	sans	64	29
mur	20	79	homme	65	27
oiseau	20	79	ton(ta,tes)	65	27
Paris	20	79	ce(t,te,s)	66	25
ombre	21	76	faire	66	25
sang	21	76	leur(adj)	68	24
vous	21	76	comme	69	22
avec	22	71	que(qu')	69	22
grand	22	71	il	76	20
lumière	22	71	plus	76	20
te(t')	22	71	notre(nos)	78	19
ville	22	71	en	87	18
voir	23	70	mon(ma,mes)	89	16
rien	25	69	ne(n')	89	16
aimer	26	66	pour	93	15
tout	26	66	son(sa,ses)	102	14
vivre	26	66	se(s')	107	13
y	27	65	qui	119	12
espoir	28	64	nous	125	11
beau	29	61	dans	137	10
ciel	29	61	sur	140	9
fleur	29	61	avoir	157	8
jour	30	60	je	161	7
entre	31	57	être	273	6
temps	31	57	à(au,aux)	291	5
vouloir	31	57	un(e)	344	4
amour	32	56	et	394	3
femme	33	53	de(d',du,des)	1010	2
main	33	53	le(l',la,les)	1409	1
tu	33	53			
mais	34	52			
tout	35	51			
sous	36	50			
seul	39	49			
on	40	48			
feu	41	46			
me(m')	41	46			
coeur	42	44			
vie	42	44			
ce(c')	43	40			
elle	43	40			
nom	43	40			
pas	43	40			

APPENDIX III

ELPO₂ FILE
WORDS OCCURRING >9 TIMES

COEFFICIENT OF DISPERSION $D_{volX} = N_{volX} / N_{ELPO2}$

Volume	N	N/ELPO2
53	2243	0.17
55	672	0.05
57	4072	0.31
58	1217	0.09
60	107	0.01
62	4098	0.31
64	232	0.02

USAGE

Usage = Frequency x D

where D is the sum of the
coefficients of Dispersion
of the volumes in which the
word occurs.

WORDS RANKED BY USAGE (i)

Word	Fre	D	U	Word	Fre	D	U
écrire	20	.17	3.4	couleur	10	.81	8.1
justice	11	.31	3.41	plaisir	10	.83	8.3
bourreaux	10	.45	4.5	mâl	11	.76	8.36
chaque	11	.52	5.72	herbe	10	184	8.4
ø	10	.61	6.1	frère	12	.71	8.52
lèvres	12	.58	6.96	leur(pro)	12	.71	8.52
oublier	10	.71	7.1	savoir	12	.71	8.52
visage	11	.66	7.26	sortir	12	.72	8.64
neige	11	.66	7.26	falloir	12	.62	8.68
toi	12	.61	7.32	bois	11	.79	8.69
aube	10	.75	7.5	flamme	11	.79	8.69
baiser	12	.63	7.56	lui	11	.79	8.69
raison	10	.76	7.6	mort(le)	11	.79	8.69
le(l')(pro)	19	.4	7.6	froid	10	.88	8.8
croire	11	.71	7.81	léger	11	.8	8.8
ennemi	11	.71	7.81	tous(pro)	12	.75	9
désir	10	179	7.9	pays	12	.76	9.12
route	10	.79	7.9	oubli	10	.92	9.2
tête	10	.79	7.9	maître	11	.84	9.24
silence	10	.79	7.9	les(pro)	15	.62	9.3

APPENDIX III

WORDS RANKED BY USAGE (ii)

Word	Fre	D	U	Word	Fre	D	U
Paris	20	.47	9.4	mot	16	.85	13.6
fond	12	.8	9.6	prison	15	.93	13.95
tout(adv)	12	.8	9.6	venir	15	.93	13.95
comprendre	11	.88	9.68	pouvoir	18	.78	14.04
désert	11	.88	9.68	maison	17	.83	14.11
fille	11	.88	9.68	même	15	.95	14.25
force	11	.88	9.68	eau	17	.85	14.45
ni	11	.88	9.68	honte	16	.93	14.88
été(1')	12	.81	9.72	soir	17	.88	14.96
forêt	12	.84	10.08	moi	19	.8	15.2
fin	11	.92	10.12	rire(vb)	17	.9	15.3
parole	11	.92	10.12	noir	17	.94	15.98
vers(preposition)	13	.81	10.53	plein	18	.9	16.2
étoile	12	.88	10.56	rêve	18	.9	16.2
la(1')(pro)	12	.88	10.56	car	18	.93	16.74
loin	12	.88	10.56	toujours	18	.93	16.74
passer	12	.88	10.56	air	17	.99	16.83
partout	11	.97	10.67	lumière	22	.77	16.94
or(n)	12	.92	11.04	mourir	19	.9	17.1
dire	12	.93	11.16	oiseau	20	.86	17.2
fruit	12	.93	11.16	bon	18	.97	17.46
nu	12	.93	11.16	matin	19	.92	17.48
autre(pro)	14	.8	11.2	vous	21	.84	17.64
rire(n)	12	.94	11.28	petit	19	.94	17.86
chair	12	.95	11.4	mur	20	.9	18
chanter	15	.76	11.4	avec	22	.84	18.84
penser	13	.88	11.44	monde	20	.94	18.8
bonheur	13	.88	11.44	te	22	.88	19.36
arbre	12	.97	11.64	grand	22	.88	19.36
doux	12	.97	11.64	aller	20	.97	19.4
bête	15	.79	11.85	ombre	21	.94	19.74
premier	15	.79	11.85	sang	21	.94	19.74
rêver	13	.92	11.96	rien	25	.79	19.75
contre	17	.71	12.07	ville	22	.99	21.78
aile	13	.93	12.09	voir	23	1	23
miroir	13	.94	12.22	tout	26	.9	23.4
sommeil	13	.94	12.22	aimer	26	.93	24.18
corps	14	.88	12.32	y	27	.94	25.38
sein	14	.88	12.32	vivre	26	.99	25.74
peine	15	.84	12.6	espoir	28	.93	26.04
haine	16	.8	12.8	jour	30	.87	26.1
clair	14	.92	12.88	ciel	29	.92	26.68
deux	14	.92	12.88	vouloir	31	.88	27.28
donner	14	.93	13.02	fleur	29	.95	27.55
très	14	.93	13.02	beau	29	.97	28.13
bien	15	.88	13.2	entre	31	.95	29.45
blanc	15	.88	13.2	amour	32	.93	29.76
ou	15	.88	13.2	temps	31	.97	30.07
prendre	15	.88	13.2	femme	33	.93	30.69
fort	14	.95	13.3	tu	33	.93	30.69
pur	15	.9	13.5	main	33	1	33

APPENDIX III

WORDS RANKED BY USAGE (iii)

Word	Fre	D	U	Word	Fre	D	U
elle	43	.79	33.97	faire	66	.97	64.02
mais	34	1	34	que(conj)	69	.96	66.24
tout(adj)	35	.99	34.65	comme	69	1	69
sous	36	.97	43.92	il	76	.99	75.24
nom	43	.84	36.12	plus	76	.99	75.24
seul	39	.95	37.05	notre	78	.99	77.22
on	40	.94	37.6	mon(ma,mes)	89	.92	81.88
feu	41	.92	37.72	en	87	.99	86.13
me	41	.92	37.72	ne	89	.99	88.11
ce(pro)	43	.93	39.99	pour	93	.98	91.14
vie	42	.97	40.74	son(sa,ses)	102	.99	100.98
coeur	42	.98	41.16	se	107	.98	104.86
par	44	.95	41.8	qui	119	.99	117.81
pas	43	.99	42.57	nous	125	.99	123.75
enfant	45	.95	42.75	dans	137	1	137
ils	57	.76	43.32	sur	140	.99	138.6
où	46	.95	43.7	avoir	157	1	157
mort(la)	47	.95	44.65	je	161	1	161
soleil	49	.98	48.02	être	273	1	273
yeux	53	1	53	à	291	1	291
que(pro)	58	.93	53.94	un	344	1	344
sans	64	.93	59.52	et	394	1	394
terre	61	.99	60.39	de	1010	1	1010
ton(ta,tes)	65	.93	60.45	le(la,les)	1409	1	1409
ce(adj)	66	.92	60.72				
homme	65	.96	62.4				
leur(adj)	68	.93	63.24				
nuit	64	.99	63.36				

APPENDIX IV

WORDS OCCURRING ONCE ONLY

(HAPAX)

Total	Nouns	Verbs	Adj's	Adv's	Prep's	Prds	PropNoun	Other
1066	440	220	326	40	2	12	18	8

ADJECTIVES OCCURRING ONCE ONLY

Word- alphabetical order	Adjective	Past Part	Pres Part
abandonnées			X
abattue			X
abjectes	X		
absolue	X		
absurdes	X		
accablée			X
accordée			X
accroupie			X
acharnées			X
aérées			X
affreuse	X		
agile	X		
aigre	X		
aigue	X		
aimable	X		
ajourée			X
allemand	X		
allongé			X
amassé			X
antiques	X		
appliquée			X
aromatiques	X		
assassiné			X
asservie			X
atroce	X		
attentives	X		
aucun	X		
barrée			X
basses	X		
battant			X
béate	X		
bercée			X
bien-heureux	X		
blêmes	X		
blottie			X
bornées			X
bottées			X
brusque	X		
cahotant			X
calcinés			X
capables	X		
capital	X		
caressant			X
casqués			X

ADJECTIVES OCCURRING ONCE ONLY (ii)

Word- alphabetical order	Adjective	Past Part.	Pres.Part.
cassé		X	
céleste	X		
changeant			X
clapotante			X
clément	X		
cloués		X	
colorées		X	
commode	X		
compliquée		X	
confondus		X	
confus	X		
conjuguée		X	
connu		X	
conquises		X	
consentante			X
constant	X		
couchant			X
coupé		X	
creuses	X		
crevés		X	
criblés		X	
cruelle	X		
cueillie		X	
cuirassés		X	
dangeuses	X		
déchaussés		X	
déchirée		X	
déchues		X	
découronnée		X	
découvertes		X	
défigurée		X	
déployées		X	
déportées		X	
dépouillé		X	
déraciné		X	
dérisoire	X		
dérobée		X	
désarmés		X	
désespéré		X	
déséchés		X	
devêtus		X	
dévoilée		X	
diaphanes	X		
dignes	X		
distracts	X		
domestique	X		
dorées		X	
durable	X		
éblouissante			X
éclairé		X	
éclatant			X

ADJECTIVES OCCURRING ONCE ONLY (iii)

Words- alphabetical order	Adjective	Past Part.	Pres.Part.
éclipsés		X	
écloses		X	
écorchée		X	
écrasée		X	
écroulés		X	
égalisée		X	
égarée		X	
élevés		X	
enchantée		X	
enfanté		X	
enfantine	X		
enfermés		X	
enflammée		X	
enlaidie		X	
ennemie	X		
enrubannés		X	
ensevelies		X	
enterré		X	
entrouvertes		X	
épanouie		X	
épargnée		X	
épouvantables	X		
épouvantés		X	
étendue		X	
éthérée		X	
étroite	X		
évidente	X		
exemplaire	X		
exigeantes			X
exsangue	X		
fade	X		
faible	X		
fatal	X		
féminine	X		
flancées		X	
fidèle	X		
fixe	X		
flambant			X
fleurie		X	
flexible	X		
fondant			X
formée		X	
foudroyante			X
fourmillante			X
fragiles	X		
français	X		
franche	X		
frileux	X		
frivole	X		
fugitive	X		
fuyant			X

ADJECTIVES OCCURRING ONCE ONLY (iv)

Word- alphabetical order	Adjective	Past Part.	Pres.Part.
fuyards	X		
gales	X		
galante	X		
gantés		X	
gardées		X	
garni		X	
gâtée		X	
généreuses	X		
gentils	X		
glaciale	X		
glorieux	X		
gluants	X		
gourmand	X		
gracile	X		
gras	X		
grêlée		X	
gringants			X
grisant			X
grondant			X
habituels	X		
hardi	X		
hideux	X		
humble	X		
humide	X		
idiote	X		
ignorées		X	
illimité		X	
illuminées		X	
immaculé		X	
immobile	X		
impérieuse	X		
impérissable	X		
implacables	X		
imposé		X	
inaccessibles	X		
incarnée		X	
incompréhensibles	X		
inconsciente	X		
inconstante	X		
indélébile	X		
indifférents	X		
indivisible	X		
inépuisable	X		
infidèle	X		
infranchissable	X		
ingénue	X		
inhumaine	X		
injuste	X		
insigne	X		

ADJECTIVES OCCURRING ONCE ONLY (v)

Words- alphabetical order	Adjective	Past Part.	Pres.Part.
inspirés		X	
insupportable	X		
inférieur	X		
interminable	X		
invincible	X		
invoquée		X	
ivre	X		
juifs	X		
laqué		X	
lavés		X	
levés		X	
lues		X	
luisants			X
lustrées		X	
maigres	X		
maladroite	X		
malins	X		
martyrisés		X	
masqués		X	
massacrés		X	
matée		X	
méchants	X		
mêlés		X	
menées		X	
mesuré		X	
meurtri		X	
moisi		X	
moulé		X	
mûres	X		
naissant			X
nazi	X		
nés		X	
niée		X	
nocturne	X		
nombreux	X		
nourris		X	
nuageuse	X		
odorante			X
pareille	X		
parisienne	X		
payés		X	
penchée		X	
pendu		X	
perché		X	
perpétuelle	X		
pétri		X	

APPENDIX IV

ADJECTIVES OCCURRING ONCE ONLY (vi)

Word- alphabetical order	Adjective	PastPart.	Pres.Part.
peuplés		X	
physique	X		
planté		X	
pourchassée		X	
précise	X		
prémédité		X	
prise		X	
prosternée		X	
prudents	X		
puérils	X		
purifiant			X
raisonnable	X		
rase	X		
rassemblés		X	
reclus	X		
réconciliée		X	
recouvert		X	
récréées		X	
refermée		X	
réfractaires	X		
réfugiés		X	
refusée		X	
regardé		X	
réglés		X	
rendues		X	
renouvelées		X	
répétée		X	
résignée		X	
resplendissante			X
ressemblante			X
retentissant			X
retenues		X	
revenue		X	
réversibles	X		
rompu		X	
rouge	X		
rougissante			X
ruinée		X	
ruminant			X
sage	X		
sales	X		
salies		X	
sanglant			X
satinée		X	
sauvage	X		
savante	X		
sec	X		
secret	X		
servante			X
sévère	X		

APPENDIX IV
ADJECTIVES OCCURRING ONCE ONLY (vii)

Word- alphabetical order	Adjective	Past Part.	Pres.Part.
soucieuse	X		
souple	X		
sourde	X		
souriants			X
sournois	X		
subtil	X		
suppliciée		X	
suprême	X		
surpeuplé		X	
survivant			X
tailladée		X	
teinté		X	
tendue		X	
terminée		X	
têtu	X		
tirées		X	
tissée		X	
total	X		
touchante			X
trapue	X		
tué		X	
utile	X		
vaillant	X		
vaine	X		
velouté		X	
venues		X	
versé		X	
vertueux	X		
veuves	X		
vierge	X		
violente	X		
visible	X		
vocal	X		
volante			X
vu		X	

CHAPTER 4

§1. This last chapter of Part I does not approach the problem of lexis from the point of view of statistics and contains no comparisons between Eluard's work and that of other authors. It is an attempt to use some aspects of the linguistic theories of semantic fields (outlined below), and the index is used as a starting point. This field analysis is revealing as far as the lexis is concerned, but again the results have a tantalising and rather unsatisfactory quality. Throughout this part of the analysis there was a feeling that better answers could be found more simply and directly, perhaps more quickly and more enjoyably, than by reading interminable lists of words. An uncomfortable feeling of separation from the text developed. Hence the decision to try a different approach in Chapter 5. This chapter and Chapter 5 present two different and complementary ways of focussing on the problem of fields in a text, and incidentally highlight the vital difference between lexis and semantics as these terms are used here.¹ The results from the present chapter have the 'merit' of being largely verifiable by objective means. They have the disadvantage of being limited in depth and somewhat pedestrian in quality, although they do provide a useful counterpoise to the perhaps over-imaginative results in Chapter 5. The perfect method remains to be found. Meanwhile these chapters attempt a synthesis of the results the different methods yield.

§2. The idea of a field of meaning is the basis of various linguistic studies, notably of the vocabulary of colour and kinship terms, in modern comparative linguistics. The theory of semantic fields as it was originally formulated by Trier² and others, was an attempt to extend the study of meaning beyond the single word to groups of words in a paradigmatic rather than a syntagmatic relationship. These were words - usually nouns - whose meanings were related and partially overlapping. The semantic field of "knowledge" for example, which was one of the first analysed in this way, consisted of nouns each of which expressed different aspects of the general concept "knowledge". Trier analysed the varying degrees of complementarity in the meanings of the nouns and also the full extent of the semantic field which they composed. Then, by examining the semantic field of knowledge at different periods, he was able to pinpoint and date semantic changes in German.

An example of such a change in French can readily be found by consulting an old dictionary. In the *Petit Larousse* of 1917, *avion* is described as an "aéroplane affecté au service des armées" while the general term is *aéroplane*. This term has however gradually disappeared so that it is now *vieux* (Petit Robert). Thus the semantic area covered by *avion* has been extended, and this change can be dated by work on dictionaries. The usefulness of field theory as a tool in diachronic linguistics can readily be seen even in so simple an example, but it is possible also to see the limitations of a method which takes no account of context and does not consider the various combinations into which a word can enter.

When the notion of semantic field was adopted by descriptive linguists who took a synchronic rather than a diachronic approach, it was developed in two main ways. Bally³ extended the basic idea of semantic field to other aspects of the study of meaning. He developed an idea which had originally been put forward by Saussure⁴ in his attempt to go beyond individual or isolated words to the meaning of a word in the whole network of meanings of the language. Bally's concept of associative fields is somewhat narrower than Saussure's, but it is more useful for stylistics since it considers only relationships of meaning and neglects morphological and phonological relationships. It also goes beyond the limits imposed by the method used by Trier and his colleagues in that it allows the inclusion of contextual - and therefore properly semantic - relationships: the adjectives which qualify a noun, the verbs of which it is commonly the subject or object, for example.

Le champ associatif est un halo qui entoure le signe et dont les franges extérieures se confondent avec leur ambiance... Le mot *boeuf* fait penser: (1) à 'vache, taureau, veau, cornes, ruminer, beugler', etc.; (2) à 'labour, charrue, joug', etc.; enfin (3) il peut dégager, et dégage en français, des idées de force, d'endurance, de travail patient, mais aussi de lenteur, de lourdeur, de passivité.⁵

As Ullmann points out⁶ the field as defined by Bally is open, and only the more central associations will be the same for most speakers. Furthermore, the notion of frequency embodied in the establishment of associative fields is a highly subjective one. For these reasons Bally's approach has been criticised, since its general applicability must be doubtful. Such criticisms also highlight the subjectivity inherent in any attempt - not only in Bally's - to establish a semantic, and more particularly an associative field, and show some of the problems which arise if the whole language is the corpus. Some of the problems caused by this kind of subjectivity are highlighted by the loose use of the term 'field', for example in the otherwise very interesting and useful work done on Eluard's political vocabulary by Guyard⁷, and Mead⁸ points out the difficulty of following or predicting an individual reader's strategy of semantic grouping.

The semantic field as envisaged by Guiraud⁹ includes morphological as well as semantic relationships - two of the four originally proposed by Saussure for a complete analysis of language. Although morphological relationships may be objectively verified, their relevance is at the level of morphology and lexis, rather than semantics. They have been used in the study of the field of *amour*¹⁰ in this corpus to show that they do have a limited usefulness in stylistics in that they may be used in the delimitation of boundaries of a lexical field. The fact that they set objective limits to the extension of a field is probably their most useful contribution to a study of this kind.

The question of subjectivity in the establishment of fields is raised by Culler¹¹, Mounin¹² and also by Lyons¹³, and for them this is a major obstacle to the usefulness of fields in linguistic research. In stylistics, however, the purpose of establishing fields is not the same as in general descriptive linguistics. A notable difference is in the size of the corpus, which allows us to be fairly certain of having isolated all relevant material, something which is virtually impossible for the language as a whole. Structural semantics, but more particularly structural stylistics, have found the notion of field a useful one. Some of Greimas' work, for example¹⁴, may be seen as an attempt to explore this idea of field so that a semantic can be developed for a complete text. The *isotopies* Greimas seeks to discover in a particular text may be thought of as fields whose descriptive power is, for this restricted corpus, far greater than the descriptive power of the "semantic" fields of Trier or the associative fields of Bally. Based exclusively on the relationships within the text, *isotopies* are more truly semantic than the fields established for the whole language which, in the absence of syntagmatic information, must be thought of rather as lexical.

On the other hand, it is easy to see why descriptive linguists are critical of the work of Greimas and his followers. It does not provide (and indeed does not really seek to provide) a comprehensive theory of meaning for the language as a whole, nor does it establish a satisfactory theoretical basis for the results achieved, so that the same methods may be applied to any text by other critics and linguists.¹⁵ For stylisticians, however, a method like Greimas', which provides a powerful description of a single text (or restricted corpus), is very useful. It is clear that the task of stylistics differs essentially from that of linguistics and theoretical semantics, and in his efforts to analyse some of the semantic features of a restricted and almost homogeneous corpus, the stylistician may well find that some of the very tools which linguists distrust are helpful and revealing. The criticisms of field analysis in general descriptive linguistics which Mounin makes may in fact be interpreted as an endorsement of its application in stylistics:

La définition en extension ne nous livre donc un champ sémantique bien délimité ... que si nous décidons de faire coïncider les notions de corpus et d'idiolecte, chose possible seulement si l'on restreint l'étude d'un tel champ à un seul auteur dont l'oeuvre est finie (d'où l'intérêt possible de la procédure quant au lexique d'un écrivain mort). En fait, au terme de l'enquête, on aboutit à la conclusion que la notion de *champ sémantique*, qui fait image, n'est pas une notion linguistique; elle est d'origine et de nature conceptuelle empirique.¹⁶

The selection of a group of texts from one period of an author's life gives us a closed and homogeneous corpus on which to work, and although "les notions de corpus et d'idiolecte"

perhaps overlap only partly, they are close enough to allow the assertion that particular features of this corpus are probably also features of Eluard's poetic idiolect.

A further word of caution about the application of the methods of structural semantics in stylistics is appropriate at this point. Culler, approaching the question from the standpoint of poetics rather than linguistics, concludes from his analysis of the work of Greimas and Jakobson:

that the direct application of techniques for linguistic description may be a useful approach if it begins with literary effects and attempts to account for them, but that it does not in itself serve as a method of literary analysis. The reason is simply that both author and reader bring to the text more than a knowledge of language ...¹⁷

Aragon¹⁸, from the point of view of the author, criticises *une notion absurde et superficielle de la réalité du langage*. The meaning of words, he says, *n'est pas une simple définition de dictionnaire*. These statements go some way towards explaining why, in the analysis which follows, the results are somewhat unsatisfactory. Even where we are looking only at paradigmatic relationships, at lexis (and not for the moment at semantics), if we start from the index we can bring to bear only a "knowledge of language" and this is a poor tool when compared with the

additional experience - expectations about the forms of literary organisation, implicit models of literary structures, practice in forming and testing literary hypotheses¹⁹

we can bring to bear on the text itself.

This is the problem of denotation - what is generally, although as Mead²⁰ points out, not universally, accepted - and connotation - what extra meanings a word may have for an individual. The problem is discussed also by Martinet in linguistic²¹ and in poetic²² terms and has been a perennial subject of philosophical concern in discussions on meaning.²³

§3. The lexical analysis of our corpus which follows starts from the index. The first step was to isolate the morphologically related groups of words. Then, taking one of these groups as a basis, a field is gradually established by identifying those words which in context could replace or partially replace the members of the morphological group. Following the identification of words which are or could be in a relationship of paradigmatic synonymy with the members of this group, a second stage involves the identification of words in a paradigmatic relationship of antonymy with the original words. Thus, up to this point, the field is bounded in one direction by the basic limited morphological relationships, and in another by paradigmatic restrictions. No attempt is made here to consider syntagmatic relationships, or to extend the field beyond the lexis.

The problem of terminology is a very vexed one in this area where, although the analysis of meaning is the aim, the meaning of the terms used is frequently obscured by their diverse applications in the work of different scholars. The terms used in this chapter are:

Morphological Field -

for words which are related morphologically.

Lexical Domain -

for words in a paradigmatic relationship of synonymy.

Antonymic Domain -

for words which are commonly accepted opposites of those in the Morphological Field.

The term Semantic Field is used only in Chapter 5, for reasons which will be explained there.

§4. An index of the text under consideration was vital in the first step of analysing the Morphological Fields.²⁴ In all, 19 such Fields were identified, and a list giving the central or theme word for each field - the one which occurs most frequently - shows clearly which notions are most fully developed morphologically in the poems. It is also possible that this list might reveal some of the major themes of the corpus:

TABLE XX

Head words of Morphological Fields

amour	B K	innocence	
connaître		justice	
couvrir		mort	B K
durer		naître	
enfant	B	rire	
éternel		vie	B
fleur	B K	vaincre	
fuir		vieux	
glace		voiler	
grand			

B=Basic Vocabulary(Table XVI) K=Key Word(Table XV)

A comparison of this list with the *mots thèmes* and *mots clés* in Chapters 1 and 3²⁵ shows definite similarities between the lists. If we take into account the fact that *vie* here includes *vivre*, the list of Morphological Fields contains four words - *amour*, *fleur*, *mort* and *vie* - which are both *mots thèmes* and *mots clés*, and *enfant* which is a *mot thème*. Further, a reading of the poems (although not strictly admissible as evidence at this stage) tells us that Eluard was concerned at this time with the eternal values of justice, innocence, birth, life, death and renewal; that he was convinced of the power of love as the most effective weapon against the forces of repression, which had to be defeated if cherished values were not to perish. This quick overview of the themes of the poems seems to indicate that the most extended Morphological Fields contain among them some at least of the prevalent themes of the work. The frequencies of the words found in the Fields appear to confirm this analysis and allow us to postulate that the Fields with the highest total frequencies - *amour* [71], *enfant* [55], *mort* [82], *vie* [87] - indicate the most important themes in the corpus. If we further take into account the distribution²⁶ of the words in these four fields: *amour*, 5 different volumes; *enfant*, 6; *mort*, 6; *vie*, 6, it is clear that by this criterion also we have isolated four very important themes.

Two further aspects of the evidence provided by Morphological Fields are worth noting. The head word of each ^{major} group is a noun, so the figures for Morphological Fields may be seen as confirming the predominance of nouns in the lexis, and reinforcing the view that the high frequency nouns are of supreme importance in the poetry of Eluard. It is also noteworthy that the list of Morphological Fields does not contain any reference to war. Indeed, with the possible exception of *fuir*, *glace* and *mort* (whose precise connotations remain even less clear than those of the other head words), the list seems to express a very positive attitude and to emphasise basic lasting human qualities. Chapter 5 will provide further evidence that it is on these qualities that Eluard pins his hopes for survival in face of the very negative and destructive forces ranged against his country and its people.

§5. As an example of the way in which Lexical Domains can be built up from Morphological Fields, *amour* was chosen, as it is the most extensive of the Fields identified. The first step was to pick out from the index those words which might possibly in context replace the members of the Morphological Field. These are:

aimable [1]; *aimer* [26]; *amants* [1]; *amateurs* [1]; *ami(e,s)* [7]; *amour* [32]; *amoureux* [3]; *bien-aimée* [2].

The new group of words arrived at is called the Lexical Domain of *amour* and it needs to be completed by the Antonymic Domain. In using the method of field analysis outlined here two main difficulties were encountered. A decision was taken to control the Lexical Domain and make it as objective as possible. We therefore limited words for inclusion in it to the parts of speech of the words in the Morphological Field. As a result the very natural desire to include words of related meaning to the head word, but not of the same part of speech as the member of the Morphological Field under discussion, is frequently frustrated and the resulting Lexical Domain (Table XXI) is subjectively unsatisfying. Second, the task of examining every entry in the word list to identify words for inclusion in the Lexical Domain is very wearing and time-consuming.

It is possible that the absence of a sizable Lexical Domain for most of the Morphological Fields other than *amour* is explained by the abstract nature of many of the words - *innocence*, *justice*, *mort*, *vie*, for example, and by the fact that these and others among them are absolutes for which it is difficult to find replacements, even in the whole language - *connaître*, *éternel* ... To take this interpretation further, we can suggest the importance in Eluard's work, at least of this period, of absolute and abstract concepts. These become a vital part of everyday life when they are threatened by the forces of war, and they can only survive by remaining intact and constant: in linguistic terms this might result in a vocabulary in which abstract nouns predominate and are repeated. Some support for this idea comes from the table below.

TABLE XXI

Lexical Domain of amour

amour	amoureux	aimer	amants	ami(e,s)	aimable
bonheur	fiancées	caresser	bien-aimée	camarade(s)	attentives
délices	fidèle	chérir	deux	compagnon	caressant
désir	heureux(se)	courtiser	femme(s)	complice(s)	fraternel
fidélité	tendre	embrasser	nous		gentils
foi					souriants
joie					
noces					
passion					
tendresse					

Working from the index obliges us to use definitions which are dictionary- rather than text-based, fundamental rather than figurative. The Table therefore is limited by its very general nature and in particular gives no idea of the kinds of imagery which characterise the text. It may also contain - and this kind of objection may be made to all information derived directly from an index - words which, in their context in the poems, do not in fact refer to love at all.

In drawing up the Antonymic Domain we again limited ourselves to words of the same part of speech as those in the original Morphological Domain. This limitation was less difficult to accept for antonyms, but again showed the difficulty of balancing subjective and objective criteria. Antonyms were loosely defined as words expressing a meaning opposite to or fundamentally opposed to the head word.

TABLE XXII

Antonymic Domain of amour

amour	amoureux	aimer	amants	ami	aimable
chagrin	faux	délaisser	combattants	traître	cruelle
colère	inconstante	haïr	malheureux		hostile
courroux	indifférents	oublier			répugnant(e)
dédain	solitaire(s)	rompre			
dégoût		séparer			
haine					
horreur					
malheur					
peine					
rupture					
solitude					
tourmente					
tristesse					

Similar limitations to those already encountered apply to the formulation of the Antonymic Domain, but this second Table is interesting in that several of the words it contains belong not only to the Antonymic Domain of *amour* but also to the Lexical Domain of *guerre* - *combattants*, *traître* and perhaps some others - and that war and the suffering it causes can be characterised by most of the antonyms found for *amour*, *amants*, *ami*, *aimable*. This gives the first piece of much evidence we shall find that there is in this corpus a close relationship between *amour* and *guerre*, most marked in *Les sept poèmes d'amour en guerre*, but present throughout the poems. The relationship is by no means a simple one of opposition, however, since in the Lexical Domain of *amour* are found words which could also appear in the Lexical Domain of *guerre*: *camarade*, *compagnon*, and which could be said to emphasise the positive rather than the negative aspects of war. We might find that the fundamental opposition is between love and suffering, rather than between love and war.

As we examine the index for words for inclusion in the Lexical and Antonymic Domains, it becomes clear that there are in Eluard's work of this period several pairs of opposing or contrasting themes. Among these are love: hate; light: dark; heat: cold; imprisonment: liberty; life: death. There seem also to be other themes which are less easy to fit into a pattern of oppositions - *la chasse*, *la justice*, *la nature*, *le corps humain*, but in all the lists of words we might draw up, and they are manifold, there are some words which belong also to the Domains of either love or war, evoking particularly the suffering it causes.

§6 The index does not provide us with a way forward at this point: using it we cannot move from paradigmatic to syntagmatic relationships. While it has been useful in providing a certain amount of additional evidence for the importance of *mots thèmes* and *mots clés* discovered earlier, such evidence is at best tentative. The application of the theory of semantic fields via the index gives a number of highly suggestive hints to the semantic nature of the corpus, but does not give us the possibility of taking these further. To bring to the tasks of poetics only an index and a "knowledge of language" is clearly only an introductory exercise: useful perhaps, limited certainly. A return to the text, with all the subjectivity that implies, seems still to be the best way forward.

The attempt in these first four chapters to make an objective study of the lexis has produced a considerable amount of information. We have been able to compare this corpus with the work of other poets and with statistical norms. By various methods we have arrived at lists of the words most likely to have a stylistic interest, and have considered how a study of semantic fields might be undertaken. As we found when the computer programs had at last been run, all this is - if we are interested in stylistics - merely a preparation. 'Merely' is perhaps not the right word. If much of what we have discovered sounds somewhat dreary and remains, in spite of the attempt at objectivity, partial and less than conclusive, it is nevertheless a sound basis for further analysis. "*Ne parler de la poésie que poétiquement*"²⁷ may produce statements which are more aesthetically pleasing but they probably *ne sont ni claires ni vérifiables*. In the chapters which follow an attempt is made to show that speaking clearly about the language of poetry need preclude neither sensitivity nor aesthetic perception.

NOTES

1. See below, Chapter 6, §1.
2. *Der deutsche Wortschatz im Sinnbezirk des Verstandes. Die Gesichte eines sprachlichen Feldes I*. Heidelberg, 1931, quoted by ULLMANN, Stephen, in *Semantics*. Blackwell, Oxford, 1962, and summarised in his *Principles of Semantics*. Blackwell, Oxford, 1957.
3. BALLY, Ch. 'L'arbitraire du signe' in *Le Français moderne*, VIII, 1940, pp.193-206.
4. SAUSSURE, Ferdinand de. *Cours de linguistique générale*. Payot, Paris, 1949; diagram, p.175.
5. Loc.cit., pp.195 et seq.
6. *Semantics*, p.240.
7. GUYARD, Marie Renée. *Le Vocablaire politique de Paul Eluard*. Klincksieck, Paris, 1974; 2ème partie, p.39: 'De l'approche empirique à l'analyse structurale de certains réseaux sémantiques ...' (my italics).
8. MEAD, Gerald. *The Surrealist Image : A Stylistic Study*. Peter Lang, Berne, 1978, p.130.
9. Guiraud, *La Sémantique*, p.109.
10. Below, §3.
11. CULLER, Jonathan. *Structural Poetics*. Routledge and Kegan Paul, London, 1975, pp.85-88, esp. p.87.
12. MOUNIN, Georges. *Clefs pour la sémantique*. Seghers, Paris, 1972, pp.130-148.
13. LYONS, John. *Structural Semantics*. Blackwell, Oxford, 1963, pp.43-44 and pp.47-48.
14. GREIMAS, A. *Sémantique structurale*. Larousse, Paris, 1966; *Essais de sémiotique poétique*. Larousse, Paris, 1972; *Maupassant. La sémiotique du texte*. Seuil, Paris, 1964.
15. Cf. Culler, op.cit., p.76 and LYONS, John. *Semantics*. C.U.P., Cambridge, 1977, Vol I, pp.267-268.
16. Op.cit., pp.145-146. The word *lexique* is used here in a restricted sense, similar to the one we have given it.
17. Culler, op.cit., p.95.
18. ARAGON, Louis. *Traité de style*. Gallimard, Paris, 1928, p.191.
19. Mead, loc.cit.
20. Culler, loc.cit.
21. MARTINET, André. *Eléments de linguistique générale*. Armand Colin, Paris, 1963, pp.41-42.
22. MARTINET, André. 'Connotations poésie et culture' in *To honor Roman Jakobson, II*, pp.1288-1294.
23. See also below, Chapter 5, §1, contextualisation.
24. These were identified by a study of the index, where morphological relationships are easy to perceive. The 19 fields retained are those covering more than three words. The complete fields are given in the Appendix to this chapter.
25. Chapter 1, §3; Chapter3, §§4-9.
26. All these words occur in the 5 longest volumes : 53, 55, 57, 58 and 62. See Chapter 1, Appendix 1.
27. Cohen, op.cit., p.24.

APPENDIX I

Morphological Fields

1. aimable, aimer, amants, amateurs, ami(e)(s), amoureux, amour, bien-aimée
2. connaissance, connaisseurs, connaître, connu, inconnu
3. couvert, couvertures, couvrir, couvre-feu, recouvert
4. dur(e)(s), durable, durer, durement
5. enfance, enfant(s), enfanté, enfanter, enfantine
6. éternel(le)(s), éternel, éternellement, éterniser, éternité
7. fleur, fleurie, fleurir, floraison
8. fuir, fuite, fuyant, fuyards, fugitive
9. glace, glacer, glacé(e)(s), glaciale
10. grand(e)(s), grand-chose, grandeur, grandir
11. innocemment, innocence, innocent(e)(s), innocent(s)
12. juste, juste(s), justice, justifier, injuste, injustice
13. mort(e)(s), mort(la), mort(s), mourir, immortalité
14. naissances, naissant, naître, renaître, nés
15. rire, rire, sourire(s), sourire, souriants
16. vie, vivant(s), vivant(e)(s), vive(s), vivre, survivant, survivants, survivre
17. vaincre, vaincu(e), vaincu(s), vainqueur
18. vieillards, vieille, vieillesse, vieillir, vieux(1)(le), vieux OK
19. voile(la), voiler, dévoilée, dévoiler, voile(s) (m)

CHAPTER 5

§1. It would be possible to pursue the analysis of the semantic fields of the corpus in the way outlined in Chapter 4, but working from the index rapidly becomes a sterile exercise in word manipulation, for:

as anyone who has attempted such work on even a short piece of prose can testify, systematic inventories produce collocations which seem irrelevant to the purposes in hand and which are generally eliminated in the final statement of patterns.

Mead² has shown in a very convincing analysis of the vocabulary of a surrealist poem how little can sometimes come from the study of an index:

the denotative and connotative features of a lexical item are by themselves an inadequate indication of its semantic identity in a sequence.

The problem is that the index, created solely for its value as a tool, excludes "sequences", becomes in itself the major focus of attention and acts as a barrier to a fuller understanding of the text, rather than allowing more immediate access to it for analysis and description. In any text, meaning is determined to a greater or lesser extent by context, and the atomistic and purely paradigmatic approach of the last chapter takes no account of this and substitutes the index for the true or textual context. In poetic discourse, the role of linguistic context is crucial. It is in particular the micro-context which is vital in the act of reading poetry. An attempt to establish a general overview from an index for a large number of poems covering a variety of themes must have limited success. It may be that we need to turn our attention to the trees - perhaps even to the twigs - before we can understand the nature of the wood, a wood whose identity depends on the sequential relationships between neighbouring trees as well as the necessary sequence of leaves, twigs, branches, trunk and roots.

This is not to claim that context is all-important in a study of meaning³ but simply to assert that context is a necessary contributory factor in meaning.⁴ As Mead puts it:

The semantic features of any word can be controlled, limited, and even changed by its role in a sequence.⁵

In order to test this, the texts studied in this chapter have been restricted in two ways. In the first part, the analysis is of two separate groups of seven poems, each of which may be thought of as one longish poem. In the second part we examine a single volume so that throughout we may assume a homogeneity of thematic content. Since the importance of the themes of love, and to a lesser extent of war (or suffering) was revealed by the preliminary analysis, these were the themes chosen as a basis for the more refined study in the first part of this chapter. The groups of seven poems, which are frequent in Eluard's poetry of this period, are long enough to allow full and intricate treatment of semantic themes, but short enough to ensure unity of thought. The love theme is exemplified in a group from *Au rendez-vous allemand*: "A celle qui répète ce que je dis" (pp.1198-1201), the war theme in *Les armes de la douleur* - the seven poems of the title of the volume (pp.1225-1229).

The method used here begins with the limitations of index-based field analysis and frequency tables, and attempts to build up the semantic field of first *amour* and then *guerre* by an analysis of context. The texts used allow this very detailed and exhaustive approach, and the context-based semantic field it produces is more satisfactory than our Lexical or Antonymic Domains. It also throws some light on the kind of reading demanded by an Eluard poem. In the second half of the chapter the extension of semantic field analysis to a longer text - the second edition of *Au rendez-vous allemand* - shows the presence of finely inter-related themes and provides a tentative model of reading behaviour appropriate to Eluard's poetry.

§2. The group "A celle qui répète ce que je dis" is written for the *celle* of the title, and this is almost certainly a reference to Nusch. Thus, from the outset it is clear to the experienced reader of Eluard that the verb *répéter* belongs, given Eluard's belief in the reciprocal dynamism which is the love relationship, to his vocabulary of love; or, that it is part of the semantic field of love in this group. This is precisely the kind of fine detail which

characterises an author's work far more accurately than an analysis of an index can do.

If, however, we make no assumptions, but follow the same methods used in Chapter 4 and take the Morphological Field of *amour*, we have a disappointingly short list: *amour* [4], *aimer* (*aimons*) [1]. The Lexical Domain of *amour* is likewise restricted. Of the words isolated in Table XXI in Chapter 4 we find *désirs* [2], *caresses* [1], *courtiser* [1], *femme* [5], *nous* [1], and since *femme* occurs five times we may deduce its importance. From the Antonymic Domain we find *rupture* [1], *inconstante* [1], *infidèle* [1], *quittées* [3]. Among the most frequent *mots pleins* in "A celle qui répète ..." are the nouns *femme*, *nuit*, *soleil* [5]; *amour*, *enfants* [4]; *baiser*, *lait*, *lèvres*, *monde*, *temps*, *terre*, *yeux* [3]; the verbs *aller*, *vieillir* [3]; *donner*, *suivre* [2]; the adjectives *quittées*, *folle*, *fraîche*, *seul*, *tiède* [2]. These words give a much clearer indication of the thematic scope of the poems than the fields established from a study of the index, but still do not reveal the precise way in which Eluard extends his description of love. In reading it becomes apparent that the words which are used only once, but in such a way as to have maximum impact, contribute most to the detailed and highly intricate imagery associated here with love. Although statistical analysis of these Hapax (Chapter 3, §10) did not give any real evidence of their function in the text, it did give some indication that they might have a stylistic importance.

An analysis of the contexts⁶ of the two words *aimer* and *aimons* shows that the picture of love drawn by Eluard has many facets, most of which cannot be detected by mechanical analysis, and many of which are unique to these poems. They are therefore unpredictable even for the reader already well acquainted with Eluard's poetry.

TABLE XXIII

Contexts of *amour* and *aimons*
A celle qui répète ce que je dis

Poem	Line	
1	13	Et l'amour avec la pluie Avec beaucoup de beau temps Et l'amour avec la nuit Avec les plus fiers présents Et les plus loins absents
2	2	Mon miroir tout amour
7	11	Et pour illuminer mon amour et ma vie
	4	Et comme nous aimons la chaleur il fait chaud

Love is associated with rain and shine; with night; with *les plus fiers présents*/ *Et les plus lointains absents*; it is a mirror (reminding us of *répète* in the title); together with the poet's life it is illuminated by the *coeur de belle femme nue* of the beloved; they love, and therefore they create, heat. Of these words in close contact with *amour* and *aimons*, *nuit* is used five times, *chaleur* and *vie* twice. In the contexts where these three nouns are not related to love they nevertheless extend the definition of love to include:

for *nuit*: *mot*, *geste* (2,10); *fêtes* (3, 7-8); *tu*, *dors*, *femme* (3, 9); *foule*, *verdure*, *récréées* (6, 5-6);
 for *chaleur*: *terre*, *idéale* (4, 4-5);
 for *vie*: *des feuilles nouvelles* (7,2).

Frequent reading and re-reading of the text, allied to an analysis of semantic context of this rudimentary kind, can provide a satisfactory description of love as Eluard presents it in

these poems. Love is above all a mirror, an experience of mutual reflection, recognition and re-creation. In its physical aspects it is warm (4, 8; 7, 4), palpitating (1, 6), enervating (4, 1), cool (4, 8; 6, 9; 7, 3), soft (4, 1; 6, 1), flowing (1, 13; 7, 3). It is life (1, 19; 7, 2, 11), youth (1, 20; 2, 4-6), innocence (2, 12) and renewal (7, 2).

The semantic field of love is thus apparently capable of almost infinite syntagmatic extension within the defined limits of the poems. The principal lines of development outlined so far still do not reach the heart of the matter. In this set of poems, once the title has established a point of reference - Nusch, the loved one - all attempts at reading, understanding, explaining, deciphering are a function of that title.⁷ It announces the limits of the poems but at the same time creates a predisposition in the reader, allowing him to attribute to all or any of the *mots pleins* used a unique semantic content; all or any of the words may henceforth be a metaphor for some aspect of the love relationship. The importance of the titles in Eluard's work has been commented on elsewhere; suffice it to say that he deliberately chooses strong titles⁸ which operate both to delimit the parameters of meaning in a poem or volume, and simultaneously to liberate words for new and dramatic possibilities.

In the light of the predisposition created by the title "A celle qui répète ce que je dis" we may further extend the semantic field of *amour* to include such apparently unlikely words as, for example, *animée* (1, 1, 9), *conjuguée* (1, 8), *lait* (4, 6), *vallée* (6, 7), *pensée* (6, 8), *resplendissante* (6, 13), *première et dernière* (7, 10). As reading progresses, the effect created by the title is continually reinforced. There is at work a process of cumulative sensitisation which encourages the reader to range over ever wider contexts inside a poem or set of poems in his search for semantic possibilities, and allows the gradual building up of semantic networks.⁹

The specific techniques used by Eluard to distance words from their standard meanings so as to allow their metaphorical possibilities to predominate in a particular context are impossible to define in so short a text. A necessary next step would be to identify the techniques from a larger corpus, since the techniques are more likely than semantic fields to be a constant of his work; more likely also, therefore, to be a reliable discourse marker of his poetry.

§3. The title of *Les armes de la douleur* suggests, as did the work on the index (Chapter 4, §5) that it is the suffering caused by war which is of most concern to Eluard, and it is a concise statement of his view that this very suffering can become a defensive weapon for those who suffer. Here the word *armes* reminds us of the poem "Couvre-feu" (P.V., p.1108) where a series of past participles apparently indicating defeat and loss of liberty:

gardée, enfermés, barrée, matée, affamée, désarmés, tombée,
culminates in the line:

Que voulez-vous nous sommes aimés.

Those who wage war and appear to triumph succeed in supplying those whom they defeat with weapons:

amour, courage and even *honte*:

Mais nous n'avons pas honte de notre souffrance
Mais nous n'avons pas honte d'avoir honte

7P., p.1186

These weapons, turned against the conqueror, cause his downfall. *Les preuves de la haine, L'injure faite à autrui* (R.-V.A., p.1285) strengthen the morale of those who suffer:

Des innocents partout traqués
Et qui partout vont triompher.

7P., p.1187

So the paradox of the title of this set of poems ensures that the reader is aware at the outset of the ambivalent semantic content of *armes* and other words apparently belonging clearly to the field of war.

The index for these poems reveals that the Morphological Field of *guerre* is restricted to *guerres* and *guerriers* although as usual the group of words that we might associate with

guerre in the ordinary way is considerably larger. The Lexical Domain of *guerre* is restricted to a number of terms which in context might replace *guerriers*:

bourreaux, combattants, ennemi, oppresseurs

while possible antonyms are:

amour, bonheur, paix.

Again we find that the most frequent *mots pleins* of the text are more indicative of the themes of the poems than our restricted fields.

Among the *mots pleins* the most frequent are the nouns:

homme(s) [10]; *espoir* [6]; *mort, pays* [5]; *Daddy, guerriers, terre, vie* [4]; *ciel* [3];

the verbs:

dormir, penser [3]; *chanter, dire, mâcher, mentir* [2];

the adjectives:

seul(e,s) [5]; *noir, vrai* [2].

These words, insofar as we can assess their import, suggest that the poems are concerned with more positive themes than suffering; that the arms forged through pain and anguish are hope for mankind, hope for one's country, hope for a return to a life in which natural forces once again predominate. Our perspective on the semantic content of these poems has, therefore, been greatly widened by a consideration of the most frequent words, but the implications we have tried to uncover can only be verified by a return to the text.

The two words *guerre* and *guerriers*, when examined in their contexts, provide a very good example of the need for this.

TABLE XXIV

Contexts of *guerre* and *guerriers*

Les armes de la douleur

Poem	Line	
1	13	Mon camarade des deux guerres
5	4	Des guerriers mêlés à la foule
	7	Des guerriers comme des ruisseaux
	14	Des guerriers selon l'espoir
	20	Des guerriers selon mon coeur

Here it is a positive side of war, the comradeship it encourages and fosters, which is evoked by *guerres*, and the *guerriers* are not German troops, indeed probably not troops at all but those who, having suffered, become fighters for the truth, defenders of freedom. By association with other words in their immediate context these words acquire a central meaning which they do not have in ordinary discourse. Some hints of this were available from the list of most frequent *mots pleins* in the poems. The war waged by these *guerriers* is the war of *Ceux qui feront la paix sur terre*, it is the battle which creates a sense of fraternity where *tous font le même rêve* and *Chacun est l'ombre de tous*.

It becomes clear therefore that although these are poems "à la mémoire de Lucien Legros fusillé pour ses dix-huit ans", they are not poems concerned primarily with war nor even with suffering. The theme is one of suffering transformed and transcended. These are poems of exhortation and of *espoir* for *l'homme* (the two most frequent nouns in the text).

Eluard says of the war and its effect on him (and his work):

La guerre, les deux guerres, ont eu sur moi une influence comme tout événement de ma vie, mais moins sans doute que mon enfance, ma formation, mes amours.

Other influences finally predominated over that of the war, but during the war his conviction that *La poésie doit servir. Elle est une arme, un outil*¹⁰, meant that the act of writing poetry had a particular importance. As he was to affirm in 1949:

Pour moi, je ne suis poète que parce que je suis solidaire des opprimés, tributaire des hommes qui espèrent, de ces hommes qui ont tout éprouvé et qui n'ont rien à perdre que leurs chaînes.

§4. These analyses are useful in that they confirm that any approach to semantics must be through context. They show the very partial nature of the information, helpful though it is, that can be gleaned from the index, and they underline the weaknesses in the type of field analysis which results from the imposition of too many limits. They are not, however, truly exploratory analyses, since they were undertaken to confirm hypotheses - the importance of the themes of love and war. In order to reflect more accurately the nature of a text, it must be approached without preconceptions of this kind, in a state as close as possible to passive receptivity. A method whose aim is to provide supporting evidence for preconceptions (however accurate these may be) is unlikely to make new discoveries. It was partly in an effort to adopt a more open-ended approach therefore that the next stage of the analysis was undertaken, although the results given here were in fact the very useful by-product of a search for semantic techniques.

Because of the word-by-word analysis demanded by a search for semantic and syntactic techniques a single volume: *Au rendez-vous allemand* was chosen for this purpose.¹² The text used was the Minuit edition of 1945 (the second edition of R.-V.A.) in which are included not only the first nineteen new poems written for this collection but also the fifth edition of *Poésie et vérité* 1942 (Volume 53, not included in the first edition of R.-V.A.), *Les sept poèmes d'amour en guerre* (Volume 55, 1943), three poems from *Le lit la table* (Volume 57, 1944) and, from Volume 58 (1944) the poems of the title *Les armes de la douleur* and two other poems. This selection gives a wider coverage of different periods than the new poems only would do, and seems a good choice, since Eluard presumably chose poems which seemed to him compatible. It would be interesting too to study the order in which the poems occur in this edition, and to attempt to establish criteria for juxtapositions which were meaningful for Eluard.

In the constant reading and re-reading of the poems of *Au rendez-vous allemand* (Minuit 1945) it was often the reappearance of familiar themes, rather than the very frequent words which impinged on the consciousness. These themes gradually took shape as an accumulation of words related by meaning, rather than through frequent repetition of the same word or words. The frequency of a particular word was less important than the number of other different words with which it partly shared its meaning. The high frequency of *mort* (n.f.) [43], for example, was only one of a number of indications of the pervasiveness of a theme of death, dying and darkness, articulated by a considerable group of words including: *cimetière, deuil, mort* (n.f.), *mort* (n.m.), *mourir, nuit, ombre, tombe, tombeau, ténèbres*.

In a similar way *mort* (n.f.) was seen to be the central term of a number of different ways of dying:

assassiner, brûler, canons, destruction, massacrer, mort, meurtrier,...;

of a number of different ways of suffering:

déchirer, défigurer, dégrader, désespoir, douleur,

to take only a small selection. It belongs also to a group of words which indicate innocence and purity, properties which are to be found sometimes in the death of friends:

Ils recouvraient leur innocence dans la mort
sometimes in the death of enemies:

L.T., p.1216

Mais contre leur [des ennemis] ombre
Tout se fera d'or
Tout rajeunira
Qu'ils partent qu'ils meurent
Leur mort nous suffit.

A.D., pp.1232-1233

§5. By noting during reading words which shared a bond of meaning like those outlined here for *mort* it was possible to identify a number of "fields" - certainly not all, but inexhaustibility is the very essence of poetry - which constitute the semantic fabric of this volume. With these semantic (as opposed to lexical) fields we are close to what Greimas might call *isotopies*, in that we have identified groups of words related by meaning, or what we might choose to call semantic structures specific to our text:

Y [dans le texte] entrevoir des redondances significatives, c'est reconnaître déjà les régularités ... qui obligent à imaginer une organisation discursive autonome.¹³

The process involved is described by Culler (after Greimas):

Items become equivalent with respect to the poetic structure and interchange semantic features, and the particular combination of semes which any individual word bears becomes much less important than the features that serve as links between words and therefore as the bases of the poem's semantic classes.¹⁴

No attempt is made to produce an exhaustive description of our text in these terms, nor to apply Greimas' method in any strict sense, but it is interesting to note that Greimas himself and also his critics have insisted on the importance of the activity of reading, particularly the presuppositions it involves.

Some of the fields discovered in this text - *la mort*, *la guerre* for example - may easily be predicted from the partly occasional nature of the poetry. Some are constants of Eluard's poetry - love, nature, time, the human body - but there are others which are less evident and whose subtle extensions are only revealed as the work progresses. A central term can be fairly readily identified once the reader begins to be aware of the existence of a group, but the recognition of a group is a highly personal matter. Greimas' affirmation that this can and should be a scientific and objective procedure is not borne out by his work in *Essais de sémiotique poétique*:

C'est le concept de la *lecture* qui ... recouvre à la fois la visée, la démarche et la justification de leur faire sémiotique. La lecture consiste d'abord ... à "reconnaître un vocabulaire et une grammaire, c'est-à-dire des unités linguistiques, leurs règles d'agencement (morphologie) et de fonctionnement (syntaxe)." Mais cet aspect heuristique de la lecture, qui en fait l'instrument de l'élaboration théorique, est complétée par l'insistance mise sur "le rôle de la lecture [qui est] de valider la théorie." Le faire sémiotique est ainsi défini comme une praxis scientifique, comme un va-et-vient entre la théorie et la pratique, entre le construit et l'observable.¹⁵

It is impossible to imagine that this activity can be the same for all readers. The fact that an activity is logically sound does not guarantee that it is not arbitrary, and as Culler¹⁶ has pointed out most of the work on *isotopies* tends to minimise the importance of the fact that the reader brings with him to his task an accumulation of linguistic and cultural attitudes; that he comes to the work of reading poetry, and any particular poem, with very strong expectations of several kinds. He cannot describe all the possible readings of a text.

In practice the discovery of fields is apparently a passive one of allowing associations to form, but there is clearly a considerable degree of predestination about this. As words suggest themselves for inclusion in a group the computer shows its usefulness in a new way. It allows us to place each word in its every context, and so see whether or not its inclusion in a particular group is justified. The combination of careful reading with the accuracy of a concordance provides a very satisfying analytical tool, and the possibility of using the index to extend or verify the content of a field goes a long way to justify the time and trouble taken in preparing the text for the computer.

Leaving aside the more readily predictable and, with an index, readily verifiable, fields referred to above, let us examine now the less predictable and more idiosyncratic thematic areas which emerged from reading. There are difficulties in establishing the comparative importance of the various areas, since frequency is not here the defining feature and there is no objective measure available. The problem is in part due to what Greimas calls "la possibilité de lecture pluri-isotope des textes"¹⁷ which, while not limited to poetry, "en constitue néanmoins une des caractéristiques fréquentes."¹⁸ This is quite different from the

idea that poetry allows and encourages "[une] infinité de lectures possibles":

les lectures possibles peuvent en effet être en nombre "infini", mais ces variations relèvent uniquement de la performance des lecteurs sans pour autant "détruire" ou "déstructurer" le texte. Deux questions pertinentes se posent, au contraire, à ce sujet: celle du passage d'une isotopie à l'autre, celle de relations de "profondeur" entre diverses lectures possibles.

It is the second of these questions to which we refer here, but long before a solution to that problem can be found there are a number of more detailed problems to confront.

The meaning which allows us to include a particular word in a group may be found in only one or two of the contexts of that word -

To which "meaning group" do we assign it?

Do we envisage the possibility of a word's belonging to more than one group?

The word *chair* for example may be seen as a member of the group denoting suffering or wounding:

Sa chair sanglante p.1099

Ce feu prenait dans la chair p.1264

of the group which denotes corruption:

Séparent les chairs corrompues p.1270

or of the group which includes the seasons, time and natural beauty:

La chair rose du printemps p.1184

Here, as with *guerre* (Chapter 4, §5), and with many other words in our text, we have an example of a *lexème polysémique*. Such difficulties for Greimas arise out of a confusion between:

le dictionnaire et la grammaire, entre le message, variable d'un objet à l'autre, et la structure de l'objet poétique lui-même, - autrement dit, entre les structures sémantiques *stricto sensu* et l'organisation des régularités formelles qui constitue le discours poétique second.

In this analysis we do not aim to go beyond "les structures sémantiques *stricto sensu*" and have established a type of hierarchy or "enchâssement" based on an attempt to isolate increasingly general fields which subsume other less pervasive fields, in order to provide ultimately a small number of powerful and widely disseminated fields.

§6. Reading of this edition of *Au rendez-vous allemand* produced an awareness of a number of small groups of words which could ultimately be taken under the umbrella of one of the larger and readily predictable groups. There are, for example, quite clear groups of words referring to imprisonment, corruption, destruction, hollowness or emptiness, and wounds, which may be subsumed under "war". Stated in this way, this appears simple and obvious, but the fact that it is by writing about these, and not the innumerable other facets of war, that Eluard chooses to illustrate its horrors brings us closer to an understanding of his work. The following table shows in a schematic way some of the components which make up the Semantic Field of war, and suggests a possible hierarchy.

TABLE XXV

Semantic Field of War

Au rendez-vous allemand

		<u>Darkness</u> : gris, noir, noircir, nuit, (Light) ombre, sombres, ténèbres
<u>Death</u> (Life)		<u>Cold</u> : froid, glace, hiver, neige (Heat)
		<u>Deaths</u> : assassiner, bourreaux, brûler, (Birth) canons, destruction, massacre, meurtrier
		<u>Burial</u> : cimetière, tombe, tombeau
		<u>Ruin</u> : cendres, chu, fané, ruines, stérile (Growth)
		<u>Filth</u> : boue, boueux, puer, pus, sale, saie (Purity)
<u>War</u> (Love)	<u>Destruction</u> (Renewal)	<u>Corruption</u> : charniers, corrompre, mouches, (Innocence) vers, vermine
		<u>Suffering</u> : blessures, chair, dégoût, désespoir, plaies, sang
		<u>Imprisonment</u> : barrée, barricades, chaînes, (Liberty) enfermer, fermer, fers, limiter, mur, murer, piège, prison, prisonniers, privation
<u>Privation</u> (Fulfilment)		<u>Emptiness</u> : creux, creuser, trou, trouer, vide, vider
		<u>Hunger</u> : appétits, bouche, dévorer, faim, famine, manger
		<u>Solitude</u> : absence, absents, seul, (Duality, Brotherhood) solitaire, solitude

The three main subcategories of War are Death, Destruction and Privation. Each of these is present in the text in a variety of semantic guises. Death, as we have seen, is expressed in terms of darkness, cold, ways of dying, burial places. Destruction finds expression in various kinds of ruin, in filth and corruption and in all the many kinds of suffering inflicted by war. Privation involves imprisonment, loss of other kinds of liberty, emptiness, hunger and solitude. Clearly the subdivisions of War are far from being self-contained, and the hierarchy outlined here is not the only one which could be established. Suffering could have subsumed death, destruction and privation or could have been in a sub-section of death rather than of destruction. The schematic representation of the various elements of this Semantic Field is tentative and incomplete. This incompleteness is at least partly due to the difficulty of assigning a word to a particular heading, a difficulty which could only be resolved by entering some words in more than one group, or using headings only and not quoting actual words. We have felt it preferable to give some indication of the words which, in context, seemed to assign themselves to a particular group, although as the following example shows this often involved an over-simplification.

The problem of multiple affiliations is illustrated on a small scale by the group of words expressing emptiness:

TABLE XXVI

Contexts of words expressing Emptiness

Au rendez-vous allemand

creuser	La nuit où se creuse le lit	
	Vide de la solitude	p.1184
	Ils avaient creusé un trou dans sa tête	p.1100
	Les tombes creusées d'avance	p.1063
creux	Homme aux orbites creuses	p.1225
trou	Ils avaient creusé un trou dans sa tête	p.1100
	Bijoux couvrant un trou puant	p.1271
trouer	Homme au chapeau troué	p.1225
	Tutoyons-le sa poitrine est trouée	p.1262
vide	Sur mon lit coquille vide	p.1106
	La nuit où se creuse le lit	
	Vide de la solitude	p.1184
	L'air est vide de sanglots	
	Vide de notre innocence	p.1186
	Homme au ciel vide	p.1225
	Pour nous tenir dans le vide	p.1257
vider	Et son coeur s'est vidé	
	Ses yeux se sont vidés	
	Sa tête s'est vidée	p.1272

We note first from this Table that the words in this group are sometimes to be found in context with one another (cf. Chapter 3,§9) and so reinforce one another. The double impact of *creusé* and *trou*; *se creuse* and *vide* is much greater than one of these words alone would be. There is also a considerable interaction between words from this group and others we have isolated. The hollowness words refer sometimes to the body -

sa tête, sa poitrine, blessures -

and sometimes to death and dying -

les tombes, son coeur, ses yeux, sa tête.

In spite of their differences, the words are united in presenting hollowness and emptiness as negative: the *chapeau troué* and the *trou puant*, the *lit/ air/ ciel vide* are distressing for various reasons, but all are characterised by the absence of a desirable attribute: wealth or wholeness, healthy freshness, the loved one, happiness, hope, innocence. Once we have perceived the existence of the group, the shared features of meaning are heightened for each member of it. Thus, as a result of reading this volume, the negative force of "Pour nous tenir dans le vide" for example, is greatly enhanced, and the horror of this very special form of privation is made much more disturbing than the words alone would suggest. Taken in their wider context of a whole volume they are strengthened by association with all the other references to hollowness, to suffering and to wounds. *Vider* becomes a metaphor for *mourir*, *trou* for *tombe*. In the first case this is a move from the particular to the general, in the second the more general *trou* becomes a part of the meaning of the more specific *tombe* which is one of a number of holes, and even the holes made by bullets are a kind of tomb.

We could build up from Table XXV a counterpart in which the semantic field of love was detailed. This would be considerably more satisfying - because clearly functional - than the fields built up for *amour* in Chapter 4. Once we begin to see semantic networks as features of a text and typical of an author, the index-based analysis begins almost inevitably to seem slightly misguided. The work of an author who, when:

il veut parler de la guerre, ... parle de l'amour²⁰

will always present enormous difficulties if we approach it from an index alone.

§7. This brief description of a basic "isotopie" throws some light on the ways in which semantic networks function in a text. Words are first grouped because of resemblances between them, and this is a process of semantic "condensation" in which attention is focussed on the common core of meaning which allows the grouping. Next comes a converse process in which all the terms in the group acquire by association some of the meanings of others in the group - a process of semantic expansion. Each occurrence of each member of the group recalls all the others so far identified, so that a reading of the text involves simultaneously an identification of a central specific and restricted meaning, together with a recall of the wider meanings of all the semantically related terms.

Some psychologists suggest²¹ that this is the way in which we understand natural languages and that the alternation of condensation and expansion allows us gradually to come to understand words which are new to us.

It is easier to see this process at work in a text shorter than a whole volume, and for a single word rather than a whole group. If we take the poem *Chant du feu vainqueur du feu* (R.-V.A., p.1264) we can see what happens with the word *feu*. Taking only the first section of the poem (ll.1-16), *Ce feu* is equated to *l'aube* (l.2), it is characterised by earth and terror (l.8), compared with *une ligne droite* (l.11) and *un pas dans la poussière* (l.13), described as *fatal* (l.12), *vocal* and *capital* (l.14). It can burn *la chair* (l.1), *les mains* (l.3), *le regard* (l.4). It caught (*prenait*, ll.1,3), *faisait avancer* (l.5), *criait* (l.15). As a result of contact with it the author was impelled forward (l.5), *brûlai[t] le désert* (l.6), *carressai[t] ce feu* (l.7). It declared war on death (l.16). It was a vanquisher of fire (Title).

A reading of this part of the poem obliges us to limit to some extent the notion of fire we normally have, or to separate the meaning of *ce feu* from a global concept of fire, to conceive a fire which is a positive creative force rather than a destructive one, or one which, by giving

warmth, sustains life. This reversal of polarity from destruction to creation recalls other poems in the volume: *les guerriers* of *Les armes de la douleur* (pp.1227-1228); *la haine* in *Les sept poèmes d'amour en guerre* (5 and 6, pp. 1185-1186), *En plein mois d'août* (p.1259), *Les belles balances de l'ennemi* (p.1253); *la honte* in *Les sept poèmes d'amour en guerre* (6,p.1186). All of these words change their polarity from negative to positive in the context of the poems.²²

In the case of *feu* the process of extension involves adding meanings borrowed from its various contexts, firstly in association with:

de terre, de terreur, fatal, vocal et capital;

then in a wider context:

l'aube, une ligne droite, un pas dans la poussière;

and finally ranging over the whole section and the whole poem. At the same time the words in context with *feu* are altered in meaning by their association with it:

l'aube has some of the drama and danger of fire;

les mains, le regard, la voix have a new dynamism and power to act on others²³;

une ligne droite becomes a trajectory of fire;

a cry in the night is a triumphant prophecy.

The further we read in the poem, the more certain and powerful is the particular definition of fire forced on us by the text. As we then continue to read other poems, each time we meet the word *feu* we are aware of this particular meaning. The word comes in each poem in which it occurs "trailing clouds" perhaps not of glory, but of attendant meanings so that our reading is a process of simultaneous refining and matching - condensation - and enriching - extension. This involves a special kind of repetition, special in that it is latent until revealed in the reading process, whose role in achieving a cumulative understanding is vital. Greimas has described this as:

des procédures d'anaphorisation [qui] fonctionnent comme des relais de la "mémoire textuelle"²⁴ et garantissent à tout moment la conservation des acquis sémantiques du discours.

Any commentary on Eluard's poetry refers to the importance of sight and seeing and the experienced reader of Eluard will gradually have acquired the knowledge that, in the context of his poetry, duality, reciprocity, reflection and the whole dynamic pattern of mutual creation and re-creation are essential to an understanding of *les yeux* and *le regard*. This knowledge is acquired by a process involving both refinement and accumulation. Similarly the experienced reader of *Au rendez-vous allemand* knows that here fire is primarily positive, creative and purifying, and that these properties are shared by *flamme(s)*, *brûler* and *soleil*, which nevertheless retain in a secondary way their original dictionary meaning. Such semantic knowledge, in this and many other fields, is acquired gradually, like our understanding of new words in the languages we know. It is acquired in accumulated glimpses which together ultimately give us both denotation (the meaning we share with others) and connotation (our personal, unique, experience of the word).

Chapter 6 will deal in greater detail with the "procédures d'anaphorisation" and other semantic techniques Eluard uses to ensure that the reader builds up the networks vital to an accurate reading of his poems. This chapter has shown the importance of context for semantic analysis, and sketched out some of the ways in which a reader might approach the text. In the next chapter we consider the problem from the point of view of the author's poetic resources.

NOTES

1. Culler, op.cit., p.84.
2. Mead, op.cit., pp.61-63.
3. See e.g. LEECH, Geoffrey. *Semantics*. 2nd ed., Penguin Books, Harmondsworth, 1981, pp.63-70.
4. Cf. FIRTH, J.R. *The Tongues of Men and Speech*. O.U.P., London, 1964, pp.175-6.
5. Mead, op.cit., p.61.
6. A context is defined throughout as one complete line of text.
7. Cf. GROUPE μ , 'Rhétorique poétique: le jeu des figures dans un poème de Paul Eluard' in *The Romanic Review*, No.63, 1972, pp.125-151.
8. MESCHONNIC, H. 'Un langage-solitude. Les formes-sens de *La vie immédiate* d'Eluard' in *Pour la poétique III*, Gallimard, Paris, 1973, pp.181-274.
9. Cf. RIFFATERRE, Michael. 'La métaphore surréaliste filée' in *Langue française*, No.3, 1969, pp.46-60.
10. OCII, p.873.
11. OCII, p.900.
12. The detailed work of Chapters 5 - 10 is based on this volume. See OCI, pp.1647-1648.
13. *Essais*, p.8.
14. Op.cit., p.93.
15. Greimas, *Essais*, p.8.
16. Op.cit., pp.87-88; p.189.
17. *Essais*, p.18.
18. Cf. Groupe μ , loc.cit., p.127: *la nature intrinsèquement polysémique de la poésie*.
19. *Essais*, p.19.
20. OCII, p.872.
21. E.g. SEDELOW, Walter A. and YEATES, Sally (eds). *Computers in Language Research*. Mouton, The Hague, 1979, p.148, §2.3.
22. Cf. below, Chapter 7, §§7-9.
23. Cf. Chapter 7, feature *Agent*, §7.
24. *Maupassant*, p.266.

APPENDIX I

Au Rendez-vous allemand
Editions de Minuit, 1945

Poem	Volume Number		Page(OCI)
Avis	62	1	1253
Courage	58	9	1230-1231
Les belles balances de l'ennemi	62	2	1253
Chant nazi	62	3	1254
Un petit nombre d'intellectuels	62	4	1254-1255
Les sept poèmes d'amour en guerre	55	1-7	1183-1187
Critique de la poésie	57	45	1221-1222
L'aube dissout les monstres	57	33	1216
Enterrer y callar	57	44	1220-1221
Les armes de la douleur	58	1-7	1225-1229
Tuer	62	5	1255
Bêtes et méchants	58	10	1232-1233
D'un seul poème	62	6	1256
Pensez	62	7	1257
On te menace	62	8	1258
A celle dont ils rêvent	58	8	1229-1230
En plein mois d'août	62	9	1259
Le poème hostile	62	10	1260
Comprenne qui voudra	62	11	1261
Gabriel Péri	62	12	1262
Dans un miroir noir	62	17	1269
Charniers	62	18	1270-1271
Le même jour pour tous	62	13-15	1263-1264
Chant du feu vainqueur du feu	62	16	1264-1265
A l'échelle humaine	62	19	1272-1273
Les vendeurs d'indulgences	62	20	1273-1274
Faire vivre	62	21	1274-1275
Poésie et vérité 1942 :			
Liberté	53	1	1105-1107
Sur les pentes inférieures	50	1	1061
Première marche la voix d'un autre	50	2	1061
Le rôle des femmes	50	3	1062
Patience	50	4	1062
Un feu sans tache	50	5	1062-1063
Bientôt	50	6	1063-1064
La halte des heures	50	7	1064
Dimanche après-midi	51	40	1092-1093
Douter du crime	53	2	1108
Couvre-feu	53	3	1108
Dressé par la famine	53	4	1109
Un loup	53	5	1109
Un loup	53	6	1110
Du dehors	53	7	1110
Du dedans	53	8	1111
La dernière nuit	52	1-7	1099-1011

CHAPTER 6

§1. It is time at last to attempt a more general description of the techniques Eluard employs in setting up his networks of meaning. Thus far our approach has been confined to the reader and his performance: to the way in which he processes Eluard's poems. That he is able to construct a successful reading of the text depends not only on the tools he brings to the task. Equally vital is the quality of the material he is working on, the organisation in the poems of the various elements of the puzzle he sets himself to solve. Chapter 6 is an examination of some of the ways in which Eluard uses meaning so that it is both a complex puzzle and an equally complex set of solutions. The syntactic elements in the situation, although an intimate part of it, are dealt with separately in the final Section, Chapters 9-11.

The distinction we have been making implicitly between lexis and semantics needs now to be made explicit. Quick and easy definitions of semantics as "the study of word meanings", "the study of meaning", are usually rejected by authors of textbooks on semantics, who then go on to provide long explanations of the meaning of meaning, and far more complex - though usually less universally accepted - definitions of semantics. We have been concerned in this thesis with three main areas of meaning, and have used a terminology which reflects this. The term "lexis" is restricted to statements about vocabulary items in the text. These are discussed in Chapters 1-3 in statistical terms, and in Chapter 4 in terms of the fields into which they may be organised. This organisation is on grounds of morphological or paradigmatic criteria such as are valid for the whole of the language. Lexis, therefore, corresponds to what Lyons describes as "lexical meaning"¹, and disregards context-specific meaning. The term "semantics" is introduced only where words are studied in the context of a particular text. This is what Lyons refers to as "sentence meaning". Two aspects of this kind of meaning are distinguished: the first (in Chapters 5 and 6) is concerned with reinforcements and combinations of meanings, the ways in which context-defined meanings combine in the text to form patterns which are specific to it.² The techniques used by Eluard to create these patterns are described as semantic techniques of Reinforcement and are the subject of this chapter. Chapter 7 deals with a second aspect of "sentence meaning", semantic techniques of Opposition.

At this stage the structures examined are selected, as far as possible, exclusively on grounds of meaning; but it is clear that they involve not only semantics but also to some extent syntax. In the poem *Chant du feu vainqueur du feu* for example, the various semantic possibilities of the word *feu* in the text (see Chapter 5) are actualised in part by syntactic features:

the use of the demonstrative adjective *ce*;

the use of repeated noun phrases in lines 8-15 without a principal finite verb.

Such syntactic features, related to what is commonly described as the grammar of the language (i.e. rules about the possible combinations of parts of speech and the well-formedness of sentences), are at the other extreme of the area covered by syntax from the combinatorial rules of semantics, which are restricted to meanings. We describe the formal, grammatical features as Syntactic Features, in the absence of an accepted terminology which distinguishes semantic from grammatical aspects of syntax. These features are the subject of Chapters 9-11.

The difference between the syntactic and the semantic aspects of meaning is made clear by Katz and Fodor³, and explained very clearly by Mead in his analysis of the surrealist image:

... words can be defined in terms of certain features which determine their acceptable or unacceptable role in sequences. Some of the features which establish acceptability are grammatical features, which relate to the major categories of grammatical classification (such as noun, verb, adjective, and so on), or sub-categories (such as common or proper noun, or transitive or intransitive verb, and so on). Others, which relate more to lexical or semantic categories (such as animate and inanimate, abstract and concrete, and so forth), and which are directly involved with the lexical features of other words in a sequence can determine acceptability as well.⁴

Without resolving the problem of a terminology for this area, or suggesting how such a precise distinction is to be made, Guiraud insists:

La distinction entre sémantique et syntaxe est essentielle; les mots et les combinaisons de mots ont bien les uns et les autres un sens, mais de nature différente. ... le sens de la phrase résulte lui des relations formelles entre les mots, abstraction faite de leur valeur sémantique.⁵

§2. There seems little doubt that to some extent the density or complexity of Eluard's semantics is a reflection of a development in poetry which has been noticeable since the end of what we might loosely call the classical period. The modernist approach to poetry which is discernable in Baudelaire (Eluard's favourite poet)⁶ and to a greater extent in Rimbaud, can be described in semantic terms as an increasing tolerance, and exploitation, of apparently incompatible meanings. Eluard himself situates the change between 1866 and 1875 and associates it in particular with Lautréamont:

C'est entre 1866 and 1875 que les poètes osèrent unir ce qui semblait à tout jamais séparé. Lautréamont le fit plus délibérément qu'aucun autre.

while Cohen makes a comparison with music:

La musique classique résolvait les dissonances, la musique contemporaine n'opère plus la résolution.

At all events, the abandonment of classical criteria, the rejection of punctuation, the introduction of free verse liberated from classical moulds, have resulted in the term poetry being applied to various kinds of literary production so different from one another that they do not respond to the same critical tools, and cannot always be analysed according to the same criteria. Greimas refers to his difficulties in analysing classical and modern texts:

nous avons de la peine à choisir des critères suffisamment généraux qui permettraient de subsumer, sous une dénomination commune, la poésie dite classique, prompte à s'identifier avec la versification, et la conception romantique et post-romantique de la poéticité qui est essentiellement celle des contenus.

He stresses the need for a new approach to modern poetry, since traditional techniques are not strictly appropriate to it, and describes it as:

[le] discours poétique moderne et post-moderne, caractérisé par l'abandon des matrices conventionnelles.

This abandonment has not been matched by the development of new and generally recognised matrices, so that the stylistic study of modern poetry is largely innovative.

The increasing exploitation of incompatible or partly incompatible meanings, which has been mentioned as one of the hallmarks of modern poetry, became a vital ingredient of poetry with the surrealists. Achieved preferably by random combinations of words, images involving incompatibility of meaning are, in surrealist poetry, a vital and even essential element in poetic creativity. Eluard's war poetry retains elements of this wilful combination of what have hitherto been perceived as totally incompatible meanings, and these are responsible for some of his most important Semantic Techniques - Oppositions, Chapter 7.

Another aspect of the semantics of modern poetry is the move away from the image, or figure of speech, the clearly identifiable and discrete feature of meaning which characterises classical poetry. In this thesis we describe as imagery any combination of words which obliges the reader to refer, for its comprehension, to additional aspects of meaning, different from the ordinary dictionary or referential meaning. Imagery is thus concerned with semantics rather than syntax, although the importance of syntax in actualising images is very great (see below, Chapter 9, §5). The definition of imagery adopted is deliberately very wide, and includes by design both syntagmatic images (those which must be analysed by reference to other elements of the text) and paradigmatic images (those which refer the reader to meanings beyond the text, and to which author and reader have access through a shared culture).¹⁰ Images may be of both types at once, they may be expressed by nouns, verbs, adjectives or adverbs (any *mot plein*), or a combination of these. Wide though this definition is, it is a model of precision compared with Todorov's:

... est figure ce qui se laisse décrire comme tel.¹¹

The images of classical poetry are deliberate semantic constructs, perceived as such by the author, and they are often self-contained in the sense that they have few or no resonances elsewhere in the text. They are frequently resolved by reference to meanings outside the text and are therefore paradigmatic or *in absentia* images. They involve comparisons or similarities between the word in the text and words or ideas outside it. The result, as Eluard remarks, is a separation of the image from the poem:

L'image par analogie (ceci est *comme* cela) et l'image par identification (ceci *est* cela) se détachent aisément du poème, tendant à devenir poèmes elles-mêmes, en s'isolant.¹²

Ronsard's *Cueillez ... les roses de la vie*, Marot's *joug honteux*, Lamartine's *fortuné rivage*, de Vigny's *cor ... tendre*, Hugo's *sommeil transparent* are chance examples of such isolated images. The imagery may be integrated into the poem, but where this is the case, it is usually an extended metaphor, developing and extending the basic figure: Ronsard's *Mignonne allons voir si la rose*, de Vigny's *La bouteille à la mer*, Lamartine's *Le lac*. A critical apparatus exists (and has existed since classical times) which is capable of handling imagery of this kind.

Although it is clear that the imagery in classical poetry is often more complex than such a summary description can show, it is undeniable that this poetry operates within a precisely defined framework, hallowed by tradition. A major distinction must be made between this situation and the way in which modern poetry and therefore stylistics works, trying to establish and define new criteria of *la poéticité*. For our purposes here it is necessary to distinguish between the classical image or figure of speech (which is usually limited to one word, and which can usually be confidently identified and resolved by both reader and poet) and a complex interwoven pattern, typical of modern poetry, in which the contribution of individual words or meanings can be understood only in terms of the whole structure. Eluard speaks of this complex of meanings:

Une image peut se composer d'une multitude de termes, être tout un poème et même un long poème. Elle est alors soumise aux nécessités du réel, elle évolue dans le temps et l'espace, elle crée une atmosphère constante, une action continue.¹³

This difference between classical and modern poetry perhaps explains why it is so much easier to apply the Brooke-Rose *Grammar of Metaphor* to classical than to modern writing. In modern poetry the semantic links between words are often so complex and multi-directional, and their syntactic function so ambiguous, that classifications of the kind suggested by Brooke-Rose prove inadequate.¹⁴ As Mead says of surrealist poetry (but we could apply his words to a great deal of modern poetry):

The sequence [of words in a surrealist poem] is neither an anomaly nor a metaphoric relationship, but a complicated structure of compatibilities and incompatibilities.¹⁵

§3. From Breton's description of surrealist imagery in the *Manifestes du surréalisme*¹⁶ we might think that only the semantic *incompatibilities* in the complex web of poetic imagery were important. This may in fact have been true for Breton himself, for in his poetry they are exploited to the full. Eluard's language, at the time he was writing his war poetry, was only partly surrealist.¹⁷ Among his semantic techniques both "compatibilities" and "incompatibilities" are subtly exploited.

Todorov, speaking of figurative language in poetry, insists on the importance of both these aspects of meaning:

Si les rapports de deux mots sont d'identité, il y a figure: c'est la *répétition*. S'ils sont d'opposition, il y a encore figure: l'*antithèse*.¹⁸

While this is perhaps an oversimplification, it is also a salutary reminder that *répétition* and *antithèse* are largely complementary, and that one should not be considered without the other. Similarly Chiss et al. remind us that:

les structurations sémantiques (comme les structurations phonologiques, quoiqu'avec beaucoup moins de rigueur) se définissent dans leurs *oppositions* et leurs *combinaisons*.¹⁹

Breton, like Reverdy whom he quotes, concentrates on *oppositions*, on puzzles and

paradoxes:

Plus les rapports des deux réalités rapprochées seront lointains et justes, plus l'image sera forte - plus elle aura de puissance émotive et de réalité poétique.²⁰

However, the resolution of such images depends ultimately on the discovery of a degree of similarity, however tenuous, between the parts of the image. In surrealist poetry apparent incompatibility becomes, through the *expérience surréaliste*, a new and stunning compatibility.

Todorov continues:

Si l'un dénote une quantité plus ou moins grande que l'autre, on parlera encore de figure: ce sera la *gradation*. Mais si la relation des deux mots ne se laisse dénommer par aucun de ces termes, si elle est encore différente, nous déclarerons alors que ce discours n'est pas figuré; jusqu'au jour où un nouveau rhétoricien nous apprendra comment décrire cette relation imperceptible.²¹

For him there are only three main types of imagery. It is perhaps not too fanciful to see in his third type a connector between the first two, for even in the case of surrealist poetry, antonymy or complete incompatibility (of whatever kind) is at the other end of a continuum of degrees of similarity from its opposite - complete compatibility or synonymy. There is a *gradation* of the degree of similarity, a scale of compatibilities linking *antithèse* and *répétition*. The most striking effects of surrealist poetry are achieved at the antonymy end of this scale. Eluard exploits antonymy to great effect, but he also achieves dramatic effects by exploiting similarities, by pointing up different kinds of sameness:

tout s'accorde, se lie, se fait valoir, se remplace.²²

The perfect harmony of matching meanings can have an impact as great as the resounding clash of opposition. It is therefore to the various kinds of synonymy, which we describe as techniques of Reinforcement, that we first turn our attention. The most complex and the most frequent of these is Repetition, and it is interesting to note that the volume of poems Eluard published in 1922 is called *Répétitions*, suggesting that he attached a particular importance to this technique. The other Semantic Techniques of Reinforcement or similarity involve repetition too, but repetition of meaning, rather than Repetition of the same word or words. These we have called:

Definition, Development, Expansion and Parallelism.

These are in some ways similar to the figures Molino describes²³ as *les figures gorgianiques* although these are mainly concerned with assonance and rhyme.

§4. Semantic Repetition is defined as the repetition of the same word (*mot plein*) or group of words within the confines of a single poem. This is mentioned by Fontanier²⁴ as a *non-trope* and defined in the following way:

La Répétition consiste à employer plusieurs fois les mêmes termes ou le même tour, soit pour le simple ornement du discours, soit pour une expression plus forte et plus énergique de la passion.

Unlike Fontanier, who characterises further sub-divisions of Repetition as *aussi inutile[s] que fastidieux*²⁵, we distinguish within this wider definition several types of Repetition. The simplest is the re-use of the same word once in the same line of a poem. This is Type A:

- | | | |
|-----|---|--------|
| 1. | L'arbre est neuf l'arbre est saignant | p.1254 |
| 2. | Ainsi chantent chantent bien | p.1254 |
| 3. | Voici minuit minuit point d'honneur de la nuit | p.1259 |
| 4. | des hommes frères des hommes | p.1063 |
| 5. | Le froid vivant le froid brûlant | p.1110 |
| 6. | les jours sans fin jours sans lumière | p.1092 |
| 7. | Ce fruit d'où naît la roue la roue d'où naît la route | p.1260 |
| 8. | pour nous deux pour nous seuls | p.1216 |
| 9. | Ils vivaient pour penser ils pensaient pour se taire | p.1216 |
| 10. | Car vivre et faire vivre est au fond de nous tous | p.1259 |
| 11. | Ô rupture de rien rupture indispensable | p.1259 |
| 12. | Et c'est de nouveau le matin un matin de Paris | p.1231 |

13. Ô mon frère on a fait justice de ton frère p.1253
 14. Ils ignoraient
 Que la beauté de l'homme est plus grande que l'homme p.1216

Different effects are obtained according to where the repeated word occurs in the line. The rhythm of the line emphasises the Repetition and underlines the meaning of the repeated word. In examples 2, 3, 4 and 6, the effect is to extend the original word, but in nearly every case the main effect at first glance is to create a rhythmic equilibrium within the line. The semantic links appear later. In examples 5 and 6, the Repetition establishes a link between *vivant* and *brûlant*, between *sans fin* and *sans lumière*. In examples 7 and 9, the Repetition of *roue* and of *penser* makes a fulcrum about which the balanced halves of the lines are in perfect equilibrium, and the new pairings *fruit* and *route*, *vivre* and *se taire* are established. It must not be thought, however, that the major purpose of Repetition is to point up oppositions, for, although the subsidiary effects of Repetition are important, its main purpose is to reinforce the repeated word, to give it greater weight and to insist on its necessity. This becomes more apparent with the other forms of Repetition, for the technique is not usually limited to a single line.

In the poems of this corpus the seven syllable line is frequent²⁶, and this brief and asymmetrical line does not often lend itself to Repetition of type A. Most single Repetitions occur in adjacent lines, where the final word of one line is repeated as the first word of the following line. This is Type B, and it recalls Fontanier's definition of *Anadiplose*²⁷ and the *reduplicatio* mentioned by Molino and Tamine.²⁸

15. ... les injures des pauvres
 Des pauvres sans soucis p.1216
 16. ... leur belle ombre misère
 Misère pour les autres p.1216
 17. ... des fils
 Et des fils de leurs fils p.1061
 18. Ajoutons-y Péri
 Péri est mort p.1262
 19. ... injustice
 L'injustice frappait partout p.1263
 20. ... de leur pays
 Et leur pays entre en eux p.1228

There are also some more complex examples of type B, in which the repetition at the end of the line and the beginning of the following one is complicated by multiple Repetition:

21. Toujours les mêmes
 Les mêmes amants d'eux-mêmes p.1186
 or by a process of Expansion (below, §7):
 22. ... j'ai toujours su chanter le soleil
 Le soleil entier celui qui respire
 Dans chaque poitrine et dans tous les yeux p.1101

This positioning of the repeated word at the end and at the beginning of successive lines ensures that it receives the maximum accentuation. It forces the reader to make a break between the lines, and this has the effect of emphasising the repeated word, and also of separating its attributes, so that the Repetition forms part of a process of Definition (§5). It may be found in semantic Expansions too, and in many cases the various techniques cannot really be separated.

Type C again occurs in successive lines of a poem, but here the lines begin with the same word or words. The old rhetoric describes this as *Anaphora*²⁹, but this term is now used for a range of repetitions, including those involving syntax (below, Chapter 10), and is used in this wider sense in this thesis. It is a technique which is very fully exploited in *Liberté*, although here it is perhaps a syntactic rather than a semantic Repetition:

23. Sur mes cahiers d'écolier
 Sur mon pupitre et les arbres
 Sur le sable sur la neige
 J'écris ton nom p.1105

It occurs frequently in *Les sept poèmes d'amour en guerre*:

- | | | |
|-----|---|--------|
| 24. | Le coin du cœur ...
Le coin d'amour | p.1185 |
| 25. | Des couples brillants ...
Des couples cuirassés | p.1185 |
| 26. | Honte des trains de suppliciés
Honte des mots terre brûlée
Mais nous n'avons pas honte de notre souffrance
Mais nous n'avons pas honte d'avoir honte | p.1186 |
| 27. | La nuit partout épanouie
La nuit où nous nous unissons | p.1184 |
| 28. | On vient déterrer la plante
On vient avilir l'enfant | p.1185 |

and also in *Les armes de la douleur*:

- | | | |
|-----|--|--------|
| 29. | Homme au chapeau troué
Homme aux orbites creuses
Homme au feu noir
Homme au ciel vide | p.1225 |
| 30. | Je suis seule dans ma chair
Je suis seule pour aimer | p.1226 |
| 31. | Comme une épée à ses bourreaux
Comme une épée sa loi suprême | p.1227 |
| 32. | Par mille rêves humains
Par mille voies de nature | p.1228 |

It is a characteristic technique in the poems *Bêtes et méchants* (pp.1232-1233) and *On te menace* (p.1258). Usually there is only one repetition and this has the effect of producing a couplet. The repeated word - usually a noun or a verb - is given great emphasis, underlined as it were by its reappearance in an exactly similar position in the line. The complement in each case is less emphatic; much less so than it would have been had there been no repetition, and simply a juxtaposition of two complements. The fact that *homme* is repeated (29) makes the fact that this particular *homme* is suffering desperately less important than the fact of his humanity. The enormity of the solitude (30), the sharpness of the sword (31) and the multiplicity (whether of dreams or paths) (32) are the vital ideas for the poet. A shift of emphasis from the particular to the general is achieved and there is a play on these two semantic features. Repetition is one of the devices used to allow both particular and general aspects of meaning to co-exist. Syntax also plays an important part in facilitating the passage from the particular to the general which is such a dominant feature of Eluard's war poetry (see below, Chapters 7 and 9).

Repetition of type D involves the reappearance at the end of subsequent lines of the same word or words. This may be compared with Fontanier's *Epiphore*. It is less frequent than the other types mentioned so far, and is less remarkable in reading the poem. The words which are repeated at the end of lines have a far less noticeable *accent d'insistance* than those which are repeated at the beginning of lines, partly because the length of the lines is so variable and run-on lines so frequent. Type D is used to considerable effect in the first of *Les sept poèmes d'amour en guerre*:

- | | | |
|-----|---|--------|
| 33. | Car nous apportions l'amour
La jeunesse de l'amour
Et la raison de l'amour
La sagesse de l'amour | p.1183 |
|-----|---|--------|

but occurs only rarely in other poems:

- | | | |
|-----|--|--------|
| 34. | Tu rêves qu'un solitaire
Le dernier des solitaires | p.1258 |
| 35. | L'enfant répond toujours je mange
Viens-tu je mange
Dors-tu je mange | p.1109 |
| 36. | Les traces d'une proie atroce
Hardi au loup et c'est toujours
Le plus beau loup et c'est toujours
Le dernier vivant ... | p.1109 |

In this example the repetition of *et c'est toujours* is less semantic than syntactic. There is a complicated interplay of syntax and line divisions which, together with the repetition of *loup* accentuates this word and contrasts it (*le loup*) with *Un loup* of the title. In *A celle dont ils rêvent* (pp. 1229-1230) the example of type D is also closely involved with syntactic considerations:

37. Mais garde-nous notre honte
D'avoir pu croire à la honte
Même pour l'anéantir

Here the personal pronoun is a second repetition of *honte*, just as *tu* in example 35 is a repetition of *enfant*, and the change from *notre* to *la* is perhaps more important to an understanding of the poem than the repetition of *honte*.

Repetition of type E is similar to type C, in that the successive lines of the poems begin with the same word, but here it is a phrase, rather than a word, which is repeated. Phrasal Repetition is most common at the beginning of successive lines. This is because its role is dual; it functions both as semantic and syntactic repetition, and in the latter case its function is usually the *mise en relief* of the one or two elements which vary between repetitions. We shall analyse later (Chapters 10 and 11) the syntactic role of such repetition. From a semantic point of view, it has at first much the same effect as Repetition of type C:

- | | | |
|-----|--|--------|
| 38. | Paris osant montrer ses yeux
Paris osant crier victoire | p.1259 |
| 39. | Nous allons imposer l'espoir
Nous allons imposer la vie | p.1259 |
| 40. | Etre ce couple qui s'aimait
Etre ce couple lourd de ventre et de plaisir | p.1260 |
| 41. | Et certains noms de pays de villages
Et certains noms de femmes et d'amis | p.1262 |
| 42. | Comme une armure contre le désert
Comme une armure contre l'injustice | p.1263 |
| 43. | Contre les terreurs de la nuit
Contre les terreurs de la cendre | p.1264 |

The fact that the repeated phrases provide a setting for other semantic elements means that the effect of Repetition in examples such as these is twofold. As in type C, the repeated section is emphasised. Usually one element of the phrase, either a noun or a verb, receives the greatest emphasis: *osant*, *imposer*, *couple*, *noms*, *armure*, *terreurs*; a further effect of Reinforcement is the link established between the elements of the lines which vary:

yeux - victoire;

espoir - vie;

aimer - lourd de ventre et de plaisir;

pays, villages - femmes, amis;

désert - injustice;

nuit - cendre.

Since these words are at the end of the line they receive an accent which is reinforced by the fact that the two lines form a self-contained couplet. If we examine the pairs of words thrown up in the examples above, we can see that here is a far from random connection. Although the link may not always be as obviously one of cause and effect as it is in *aimer - lourd de ventre et de plaisir*, the reader *averti* will perceive as natural a connection between sight and victory, between hope and life, as between the components of the other pairs. The Reinforcement here is perhaps less innovative than in some of the other types, but reiterates in a new way some of the Eluardian commonplaces, and so strengthens them.

Repetition of types A - E is largely confined to a single, or to two subsequent, lines of a poem. It may, however, occur at wider intervals; its poetic and semantic function varies according to the distance which separates the repeated elements, and also according to the frequency with which a given element is repeated. Where the elements are close together the Repetition is usually single. The effect of this doubling of a selected word is to increase the semantic density of the poem, to give to the section where the Repetition occurs a greater

semantic refinement. These effects are to a great extent dependent on the proximity of the repeated words. Repetition within the immediate environment emphasises the repeated words, but selects aspects of them for particular emphasis, so that it gives to the poem a semantic texture. The variations in emphasis and aspect are like the variety to be found in a landscape, or in a geographer's assessment of the terrain. They are local variations, they create the individuality of the poem and allow the reader an almost physical contact with its semantic surface. Where the elements which are repeated are more widely separated, their function is different. Repetition of selected words at intervals throughout the poem is classified as type F and may involve a single word or a group of words. We make a further distinction between Repetition in a single stanza and sustained Repetition, where the repeated word (or words) is a feature of the whole poem.

Because of the attenuating effect of distance on the power of Repetition, the most striking effects of distanced repetition (Type F) are those involving multiple, rather than simply double, occurrences of words. The principal role of this technique is as a structuring device. Many of Eluard's poems have an irregular structure of line and stanza, and do not adhere to a traditional rhyme scheme. The use of lines composed of an uneven number of syllables, and of varying length, could create problems of coherence and organisation. Eluard's use of spaced Repetition is the major semantic contribution to a closely controlled thematic structure which convincingly overcomes the structural problems inherent in the modern forms he preferred at this period.

In the following examples we can see how the repetition of a word or group of words at irregular intervals throughout a stanza can give thematic and structural cohesion:

44. Frères cette *aurore* est vôtre
 Cette *aurore* à fleur de terre
 Est votre dernière *aurore*
 Vous vous y êtes couchés
 Frères cette *aurore* est nôtre
 Sur ce gouffre de douleur

Enterrer y callar, pp.1220-1221

45. *Un homme est mort* qui n'avait pour défense
 Que ses bras ouverts à la vie
Un homme est mort qui n'avait d'autre route
 Que celle où l'on hait les fusils
Un homme est mort qui continue la lutte
 Contre la *mort* contre l'oubli

Gabriel Péri, p.1262

46. Car je les entendais *rire*
 Dans leur sang dans leur beauté
Rire d'un *rire* à venir
Rire à la vie et naître au *rire*

Le même jour pour tous, p.1264

47. Par mille rêves humains
 Par mille voies de nature
 Ils sortent de leur *pays*
 Et leur *pays* entre en eux
 De l'air passe dans leur sang
 Leur *pays* peut devenir
 Le vrai *pays* des merveilles
 Le *pays* de l'innocence

Les armes de la douleur, p.1228

The effect of irregular multiple Repetition is most noticeable in longer poems, and in particular in some which we have already mentioned in connection with imagery. In *Chant du feu vainqueur du feu* (pp.1264-1265) for example, *feu* occurs 18 times and in addition is also present in what we might call grammatical or syntactic repetitions (anaphora) - *il, lui, qui* ... Other Repetitions, less extensive but of considerable structural importance, contribute to the shaping of particular sections of the poem: *terreur(s)*, *chair*, *mort*, *coeur*, *clair*, *rêve*. There is a similar interweaving of Repetitions in the poem *En plein mois d'août* (p.1259). The spaced Repetition of *nuît* (lines 9, 25, 26, 28), of *mort* (lines 17, 23), of *vie* (lines 13, 22) and *vivre*

(lines 23, 24, 24) gives to the end of this poem a semantic structure which shows the life force (*vie, vivre*) triumphing over darkness and death (*nuit, mort*):

Nous avons tous ensemble compromis la nuit.

There is frequent Repetition of *Paris* at the beginning of the poem *Courage* (pp.1230-1231):

48. Paris a froid Paris a faim
Paris ne mange plus de marrons dans la rue
Paris a mis de vieux vêtements de vieille
Paris dort tout debout sans air dans le métro
Plus de malheur encore est imposé aux pauvres
Et la sagesse et la folie
De Paris malheureux ...

but it is more widely spaced in the middle of the poem:

Ne crie pas au secours Paris ...
Paris ma belle ville ...
Tu vas te libérer Paris
Paris tremblant comme une étoile

until at the end of the poem Paris fades away and we see that the example of Paris has moved from the particular case of a beloved city facing deprivation and suffering to a symbol of what is happening everywhere in France: not only in the cities, or to people in the cities (for Paris is here a moving synecdoche for her people), but to all Frenchmen - *frères, nous*. The end of the poem is a hymn of hope in which the syntactic repetitions of *frères* proliferate: *frères, nous, nos, notre, nous, nous, nous, notre*; there is a final reminder of Paris:

Et c'est de nouveau le matin un matin de Paris

before the superiority of the *frères* is convincingly demonstrated:

49. Ces esclaves nos ennemis
S'ils ont compris
S'ils sont capables de comprendre
Vont se lever

Spaced Repetition is very marked when it occurs at the beginning of lines throughout a poem. In *Enterrar y callar* (pp.1220-1221) there are three lines in the first two stanzas which begin with the exhortation *Frères*:

50. Frères cette aurore est vôtre
Frères cette aurore est nôtre
Frères nous tenons à vous

Similar types of pattern are to be found in other poems: in the first poem of *Les armes de la douleur* each of the three "stanzas" begins with another exhortation - Daddy:

51. Daddy des Ruines
Daddy des Ruines
Daddy la Haine

The fifth poem of this set begins with *Des combattants* which becomes by a process of Definition (see below) *Des guerriers* in line 7. Each of the remaining three stanzas begins with *Des guerriers* which is not an exhortation but a kind of canticle of praise for these men whose passion is to "réparer le mal qu'on nous a fait". A similar incantatory effect is achieved in *Tuer* (p.1255) where both stanzas begin with *Il tombe cette nuit*:

52. Il tombe cette nuit
Une étrange paix sur Paris
Il tombe cette nuit
Dans le silence
Une étrange lueur sur Paris

Again here, the effect is multiplied by the interweaving of other types of Repetition. The combination of several techniques of Repetition is very noticeable too in *En plein mois d'août* (p.1259) and in *A celle dont ils rêvent* (p.1229). It is in this latter poem that the combination of a vocative - an exhortation, a prayer - and an incantation is most marked:

53. Maîtresse de leur sommeil
Maîtresse de leur sommeil
Maîtresse de leur sommeil
Maîtresse de leur repos
Maîtresse de leur éveil

Although follow-on Repetition in successive lines (type B) is not unusual, it is rare to find a stanza beginning with the repetition of the last line, or part of the last line of the previous one:

54. Voir clair ne sonne que ténèbres
Ténèbres des passants se hâtent
Pour mieux retrouver leurs ténèbres ...
Ténèbres les bourreaux sont loin ...

In these sections of the poem *Charniers* (pp.1270-1271) the last line of the first section, the end of stanza five, ends with *ténèbres* and it is with the same word that the first stanza of the second section commences. The second line of this new stanza ends with *ténèbres* and the following stanza again begins with it. *Ténèbres* is again recalled in the next stanza where it forms one of a series of semantically related words:

Trésor amassé sans dégoût
Par les gagnants de la défaite
Petits profits grandes ruines
Ténèbres ignorées des vers
Précieuse cendre au fond des poches
L'avenir tient à quelques sous.

It is more usual to find that the chain of Repetitions in a poem sends us back to an earlier part of the poem, sometimes to the very beginning. This is the case in *En plein mois d'août* (p.1259) where the Repetition of the title links the third stanza to the first; in *A celle dont ils rêvent* (pp.1229-1230) where *maîtresse* constitutes a connection between the various parts of the poem, and where the Repetition of:

55. Neuf cent mille prisonniers
Cinq cent mille politiques
Un million de travailleurs

at the beginning of the second part of the poem contributes to the symmetry of the structure of the poem. In *Tuer* (p.1255) a similar function is performed by *Il tombe cette nuit*, and we have already seen that the Repetition of *Daddy* in *Les armes de la douleur, I* (p.1225) and of *Frères* in *Enterrer y callar* (pp.1220-1221) gives a thematic structure to these poems. The structuring achieved by Repetition is therefore circular, rather than linear. It allows the reader to see the whole poem, or sections of it, as an organised development which returns him to the original idea or image.

The impact of Repetition, whether single or multiple, of a word or of a phrase, is many-faceted. It calls attention to the importance of the repeated word or words and, by emphasising them, insists on their generality rather than their particularity. It creates semantic links which are often new and dramatic, and both limits and refines meanings, especially those which have a privileged place in Eluard's poetry.

Thus, among the nouns most often involved in Repetition are all those listed as Key Nouns³⁰ - *amour, ciel, espoir, feu, fleur, mort, nom, nuit, soleil, terre* and *ville*. The Key Verbs *aimer, chanter, comprendre, mourir, penser, rêver, rire* and *vivre* - are similarly marked by Repetition. These are the words which are basic to the corpus and their predominance among those whose meaning is refined by Repetition (which could be analysed statistically) is a further mark of their key role.

The semantic effect of Repetition is to redefine³¹ a number of quite ordinary words in everyday use, and simultaneously to limit and extend their meaning, so that they function in a new and exciting way. The fact of Repetition acts as a pointer to the process by which the new meanings are created, and implicates the reader in this creation. In example 4:

des hommes frères des hommes p.1063

the Repetition limits the idea of manhood to fraternity which is so important to Eluard; and then extends the meaning by the paradox:

Ne luttant plus contre la vie

which in turn leads to a new immortality for what is the very essence of man's life, mortality:

A des hommes indestructibles

Les jours sans fin, jours sans lumière (p.1092) of example 6 are similarly temporarily limited

by the absence of a fixed duration and of light, but extended to include the notion of a *soleil* which "allait secouer les cendres" .. The act of living is limited to thinking, remaining silent, dying, in:

Ils vivaient pour penser ils pensaient pour se taire
Ils vivaient pour mourir ils étaient inutiles p.1216

but this is seen to be part of a complex definition of *ennemis*, as different from the *frères* as possible.

One of the ways in which Repetition may extend the meaning of a well-known term is by adding to it a dimension or a semantic feature it does not normally have. In example 19:

Comme une armure contre l'injustice
L'injustice frappait partout p.1263

injustice acquires the features '+Animate' and '+Agent' which are similarly conferred on *pays* in example 20:

Ils sortent de leur pays
Et leur pays entre en eux
De l'air passe dans leur sang
Leur pays peut devenir
Le vrai pays des merveilles
Le pays de l'innocence p.1228

and on *soleil* in example 22:

... j'ai su chanter le soleil
Le soleil entier celui qui respire
Dans chaque poitrine et dans tous les yeux
La goutte de candeur qui luit après les larmes p.1101

The same type of effect can be observed with *Paris* (examples 38, 48), *paix* (52) and *ténèbres* (54), and this type of Feature Transference is further analysed in Chapter 7 (§7).

Another function of Repetition is to extend the meaning of the elements for which it serves as a setting. The words which are set in contexts of Repetition are frequently the basis for new images resulting from changes of meaning. The framing of the components of the image in Repetitions forces them on the attention of the reader, and obliges him to resolve the image within the context of the poem - *in praesentia*. All the types of Repetition, but particularly type E (Phrasal Repetition), are suited to the highlighting of words and phrases which must be interpreted as having a semantic relationship with one another:

39. Nous allons imposer l'espoir
Nous allons imposer la vie p.1259

forces a *rapprochement* between *l'espoir* and *la vie* which must be resolved in such a way that both may function not only grammatically - and since both are nouns there is no difficulty here - but primarily semantically as the object of the verb *imposer* whose subject is *nous*.

42. Comme une armure contre le désert
Comme une armure contre l'injustice p.1263

similarly forces a *rapprochement* which obliges us to consider the metaphoric *désert* created by *l'injustice*, and also to extend our notion of both these terms to include the semantic feature '+Agent' and possibly '+Animate'.

Almost every instance of Repetition acts to pinpoint a figurative use of language, although it is not always the repeated element which is used figuratively. This shift to figurative language is analysed from a syntactic point of view in Chapter 9, §5. In example

1, *arbre* figures a suffering human;

5, *froid* figures a living fire;

16, *misère* is night, is death, is a shade (metaphoric and literal)
while in

Je ne vois que les beaux visages
Les bons visages sûrs d'eux-mêmes (p.1064, example 72, below)

visages is a metonymy for human beings.

These figures, which are very closely connected with Repetition, will be discussed in Chapter 8, and Feature Transference in Chapter 7, but our study of Repetition has shown that it is frequently one of the mechanisms on which such figures as metonymy or metaphor depend.

The images created in the wake of Repetition are also often antithetical. Repetition is a Semantic Technique which, in addition to effecting powerful semantic reinforcements, fosters the creation and perception of reinforcing figures of speech - metaphor, metonymy - and provides a setting for both these and the figures of opposition - antithesis, oxymoron and paradox.

§5. The second technique of Reinforcement used by Eluard is Definition. Here he follows the appearance of a key word by an explanation or definition which both extends and refines the meaning.

This is similar to what is defined by Fontanier as *Métabole*³²:

56. Fils espoir et fleur miroir oeil et lune p.1226

57. un homme/ Un ancien enfant p.1272

Coquet³³ describes *définition* as the end point of a process of *expansion*, as opposed to *dénomination* which is the result of *condensation*, and this insistence on a two-way process in establishing meaning recalls what we have said above (Chapter 5, §4).

Definition is sometimes simple, as in example 57, and sometimes multiple as for *fils*. The Definition can be a single word, or a series of single words (*fils*) or a phrase (*homme*). Further examples of single Definition are:

58. Voici minuit minuit point d'honneur de la nuit p.1259

59. la haine/ Ce fruit d'où naît la roue p.1260

60. la nuit fille de l'homme p.1271

Multiple Definitions are even more striking:

61. Maîtresse de leur sommeil
Fille femme mère et soeur³⁴ p.1229

62. Toi ma patiente ma patience ma parente
Gorge haut suspendue orgue de la nuit lente
Révérence cachant tous les ciels dans sa grâce p.1062

Although the words which have a Definition are usually nouns, there are also examples of Definition in which the word or words defined are verbs:

63. On l'avait durement traité
Ses pieds ses mains étaient brisés p.1227

in which the Definition is contained in a series of adjectives or qualifiers:

64. ... un seul bouquet
Confus léger fondant sucré p.1221

65. Un pays gris sans passions timide p.1092

66. Les innocents ont reparu
Légers d'air pur blancs de colère
Forts de leur droit impérissable
Forts d'une terre sans défauts p.1271

or where the Definition of a noun is a verb:

67. le même rêve
Se libérer p.1228

The extended use of multiple Definition produces whole poems which are definitions. One of these is *Chant du feu vainqueur du feu* mentioned above, and the technique is also used in *A celle dont ils rêvent* (pp.1229-1230) where, although the Definitions of *Celle* are widely spaced in the poem, they nevertheless form the structural framework which gives unity to the whole. *Celle* is defined successively as *maîtresse de leur sommeil* (4,10,25), *fille femme soeur et mère* (1.11), *neige noire des nuits blanches* (1.26), *Sainte Aube à la canne blanche* (1.28), *maîtresse de leur repos* (1.37), *maîtresse de leur éveil* (1.38) and in this poem of supplication the Definitions evoke irresistibly the variety of names invoked in prayers: Hail Mary, Mother of God ...

§6. Similar to Definition is another type of Reinforcement which we have called Development. Here the original word is extended in a particular direction by developing some of its aspects, as in Definition, but in this technique there is shaped and directed development so that a climax of meaning is reached.³⁵ In this it differs from Definition where replacements or equivalents are given, and in which the order of the alternatives is apparently

not significant. A typical example of Development is this crescendo from *A l'échelle humaine*:

68. Car il avait répété
 Je t'aime sur tous les tons
 A sa mère à sa gardienne
 A sa complice à son alliée
 A la vie p.1272

In the line:

69. Graine et fleur et fruit et graine p.1273

there is a different kind of Development where the movement is circular, echoing the natural cycle, while the line:

7. Ce fruit d'où naît la roue la roue d'où naît la route p.1260

creates a metaphorical pattern of growth in which the elements are apparently incompatible, and where the direction of the Development is forwards and outwards.

As with Repetition (type F) and Definition, the phases of the Development may be spaced throughout the poem:

70. ... la forêt
 Les troncs les coeurs les mains les feuilles ...
 C'est toute une forêt d'amis p.1221

Perhaps the best example of this extended Development is in the poem *Comprenne qui voudra* (p.1261):

71. Comprenne qui voudra
 Moi mon remords ce fut
 La malheureuse qui resta
 Sur le pavé

The *malheureuse* is also *la victime raisonnable* (l.5), *celle qui ressemble aux morts* (l.9), *une fille faite pour un bouquet* (l.11), *une fille galante* (l.14), *la plus aimable bête* (l.16), *une bête prise au piège* (l.19) and finally *cette image idéale de son [de la femme] malheur sur terre* (ll.23-24). It is clear that what is involved here (as in some of the other examples of both Definition and Development) is a type of Repetition, since each section of the Development is a representation of *la malheureuse*. The various Definitions lead in a structured way to *son malheur*. They may also be seen as Repetitions of *mon remords* (although this equation depends primarily on syntax), so that the three techniques mentioned so far are inextricably combined in this poem.

The whole of the poem *Liberté* is based on a complex type of Development involving the extension of *Sur mes cahiers d'écolier*³⁶ and the controlled use of Development is at least partly responsible for the tension which becomes almost palpable at the end of the poem. Almost as if a balloon were being progressively inflated, coming closer and ever closer to the critical point at which it will burst, the basic *cahiers* are extended to the very limits of credibility, so that the *dénouement* is both a climax and a release.

§7. Among the examples given for Repetition of types A and B are some (9,10,15,16,17 ...) which involve not only Repetition, but also some extension, both semantic and lateral, of the original word:

72. ... les beaux visages
 Les bons visages sûrs d'eux-mêmes p.1064

This is quite different from the Repetition in type C which is almost always symmetrical.

We have called Expansion the technique which involves single Repetition, where the second occurrence of the word is accompanied by an extension of its meaning. Because the extension is longer than the original word, its lack of symmetry throws the latter part of the Expansion into focus. The technique is used sufficiently frequently to merit analysis, although it is not as common as Definition or Development. Usually Expansion is in two parts and occurs in the same line or succeeding lines since it depends for its effect on contiguity. Examples 23 and 48 above, and the following examples, show Extension in succeeding lines:

73. ... l'amour
 L'amour brillant en plein jour p.1221

74. Daddy l'Espoir
L'espoir des autres p.1226
75. Une étrange paix
Une paix d'yeux aveugles p.1255
44. ... cette aurore est vôtre
Cette aurore à fleur de terre p.1220
76. Sous un masque de soleil
Sous un doux masque d'or double p.1256

There are occasional examples of Extension in a single line:

77. Et c'est de nouveau le matin un matin de Paris p.1231
78. Etoile unique étoile inerte d'un ciel gras qui est la privation de la lumière p.1263

and it may, on occasion, extend over more than two lines as in these examples from *Les sept poèmes d'amour en guerre (VI)* (p.1186):

79. ... le malheur
Tel qu'il est très grand très bête
Et plus bête d'être entier
80. L'air est vide de sanglots
Vide de notre innocence
Retentissant de haine et de vengeance

where the qualifying group of words becomes progressively longer, creating a climax. In examples such as these it is evident that the separation of the various techniques of Reinforcement is a matter of convenience rather than a reflection of the way in which they are used in the poems.

§8. The last of the semantic techniques to be discussed here is Parallelism. This is perhaps most often thought of as a syntactic technique, but as Molino shows³⁷ it also functions at the level of meaning. Here, as in the more extended examples of Repetition, Definition and Expansion, is a technique which allows Eluard both to structure his poem and to create a semantic network of inter-related meanings. Parallelism involves the setting up of parallel, or sometimes symmetrically intertwined meanings, and the best examples of this are to be found in whole stanzas or whole poems, since it is in such extended contexts that we can most readily identify patterns of meanings. The most striking example of this technique is the poem *Les belles balances de l'ennemi* (p.1253):

81. Des saluts font justice de la dignité
Des bottes font justice de nos promenades
Des imbéciles font justice de nos rêves
Des goujats font justice de la liberté
Des privations ont fait justice des enfants
Ô mon frère on a fait justice de ton frère
Du plomb a fait justice du plus beau visage
La haine a fait justice de notre souffrance
Et nos forces nous sont rendues
Nous ferons justice du mal.

In this poem there is an obvious syntactic parallelism, in that, horizontally, the structure of each of the first eight lines is virtually identical.³⁸ The semantic parallels, on the other hand, are vertical:

saluts, bottes, imbéciles, goujats, privations, (frère), plomb, haine
form an increasingly powerful group of negative or destructive words; opposed to, and balancing this, are the positive words:

dignité, promenades, rêves, liberté, enfants, frère, beau visage.

The gradual development of these balanced but contrasting parallels makes the line:

Ô mon frère on a fait justice de ton frère

all the more striking, since it is isolated from the other lines by its internal symmetry. Similarly the force of:

La haine a fait justice de notre souffrance

is increased by the fact that both *haine* and *souffrance* seem at first to belong to the *saluts*, *bottes* ... stream and therefore break the symmetry. But the break is more radical than at first

appears, since *haine* must here be interpreted as positive (and therefore as belonging to the stream on the right) while *souffrance* belongs with the negative words on the left. This reversal prepares the way for the last two lines which break the pattern established in the first section of the poem. In the final line, as in line 8, the poles are reversed, so that the accent on *mal* seems to ensure its defeat.

Other poems in which vertical parallels of words related by meaning are built up are *Les armes de la douleur, I* (p.1225) (*Daddy, homme, corbeau; ruines, chapeau troué, orbites creuses, feu noir, ciel vide*);

Bêtes et méchants (pp.1232-1233);

Pensez (p.1257) (1st stanza);

Les sept poèmes d'amour en guerre, IV (pp.1184-1185) (1st stanza);

Du dedans (p.1111) (2nd stanza);

A celle dont ils rêvent (pp.1229-1230) (4th stanza).

This last example:

82. Un pays où le vin chante
Où les moissons ont bon coeur
Où les enfants sont malins
Où les vieillards sont plus fins
Qu'arbres à fruits blancs de fleurs
Où l'on peut parler aux femmes

is particularly interesting since the semantic structure of parallels is sometimes out of step with the syntactic structure, and the eruption of the comparison *Qu'arbres à fruits blancs de fleurs* interrupts the metrical, syntactic and semantic rhythm, to place added emphasis on the line which follows it:

Où l'on peut parler aux femmes.

Instances of parallels of a more limited scope are fascinating because it is the interplay of semantic features which permits us to identify them. The relationship with syntactic structures is sometimes very close here:

83. Derrière lui la rosée
Derrière lui le printemps
Derrière lui des enfants p.1265
28. On vient déterrer la plante
On vient avilir l'enfant p.1185

where both *plante* and *enfant*, having become interchangeable, are at once *déterré* and *avili*. In some cases where only two lines, or even occasionally a single line, are involved, the semantic symmetry is emphasised by a geometric pattern of *chassé-croisé*, creating an intricately worked group of four related meanings, sometimes reinforcing one another, sometimes in opposition:

84. Tant de honte sans vomir
Tant de larmes sans périr p.1185

where the liquid *larmes* echo *vomir* and *honte* is perilous:

70. Les troncs les coeurs les mains les feuilles p.1221
85. Nous voulons et je dis je veux
Je dis tu veux et nous voulons p.1185

where the interplay of *dire* and *vouloir* and of *je* and *tu* (combining to form *nous*) invents new and particularly Eluardian semantic alternatives.

If there is an element of Repetition, these interchanges are easier to detect, although the syntax, by its avoidance of parallels at precisely this same place, may be a complicating factor:

86. On l'enfonce dans le coeur des pauvres et des innocents
Les premiers yeux sont d'innocence
Et les seconds de pauvreté p.1263

In this example the close similarity between *pauvres* and *pauvreté* allows us to see that the *pauvres*, into whose hearts the spear is driven are *innocents* (or have *innocence* in their eyes) while the innocent reveal their poverty in their gaze. The meanings are not always as clearly

related as this, and it sometimes takes several readings before the pattern is perceived:

87. Que le bonheur soit la lumière
Au fond des yeux au fond du coeur p.1262

Here it is the Eluardian meaning of *yeux* which triggers the association *yeux* - *lumière*, and naturally after that, *bonheur* - *coeur*, so that there is a set of four pairs suggested by these lines, each composed of reinforcing semantic elements.

The discovery of yet more obscure examples of this type of semantic patterning suggests that an awareness of this technique is important in reading Eluard's poetry:

88. Avec ses chemins puérils
Avec ses enfants gentils p.1273

is an example of semantically but not derivationally related words acting as a signpost to a pair of parallels: *enfants* - *puérils*, once identified as a pair, leads to *chemins* - *gentils* which, in contrast to the two childhood words, is a new and exciting pairing, reminding us of the importance elsewhere in Eluard's poetry of roads and pathways³⁹, of the possibility they offer for change and growth.

A final example from *Les sept poèmes d'amour en guerre* shows again how the identification of semantic interchanges may depend on the reader's awareness of a particular nuance of Eluard's use of meaning:

89. Notre lampe soutient la nuit
Comme un captif la liberté p.1184

Here the fact that Eluard often uses *nuit* to mean an absence of light, and light as a synonym for - among other things - liberty, reveals the presence of the pairings *lampe* - *liberté*, *nuit* - *captif*, both of which reinforce other Eluardian ideas about light and liberty. It is possible too to interpret some of the examples of Repetition of type A (within a single line) as semantic interchanges or *chassé-croisé*:

9. Ils vivaient pour penser ils pensaient pour se taire p.1216

46. Rire à la vie et naître au rire p.1264

69. Graine et fleur et fruit et graine p.1273

§9. As with repetition, the other forms of Reinforcement are frequently associated with the creation of images; and although the words are not repeated, there is a similar attribution to familiar terms of semantic features they do not carry in ordinary discourse. In examples:

59. la haine/ Ce fruit d'ou naît la roue p.1260

60. La nuit fille de l'homme p.1271

65. Un pays gris sans passions timide p.1092

haine, *nuit* and *pays* all acquire from their semantic environment the trait '+Animate', perhaps '+Human'. *Haine* moves from a state to what we might call a process, a reproductory element, and *pays* seems to acquire the feature '+Agent'.

The fact that this is a two-way process is much clearer in Reinforcements which are not Repetitions. Example 59 redefines *haine*, but also obliges us to rethink our standard definitions of *fruit*, *naître* and *roue*; *nuit* has an effect on the meanings of *fille* and *homme*; *pays* similarly changes our notions of *gris*, *passions*, *timide*. These multi-directional sense shifts are typical of modern poetry, where, unlike classical poetry, it is frequently impossible to say with certainty which word is a metaphor or for what it is a metaphor. The various forms of Reinforcement are a way of drawing the reader's attention to complex and fluid patterns of meaning. They focus attention on the semantic structuring, "les connexions sémantiques"⁴⁰, and allow the reader a space in which to decode them.

As with Repetition, we can see that the attribution and temporary deletion of fundamental semantic features (\pm Common, \pm Count, \pm Abstract) is, in almost every case where Reinforcement operates to produce this effect, part of a process of accretion. This is achieved by a two-phase semantic operation involving the particular and the general, rather than \pm Abstract. The particular terms, and Péri is one of the best examples of this, become, by association with other general and \pm Abstract words (*homme*, *chaleur*, *confiance*, *amour*,

justice, liberté ... p.1262), general and all-embracing. Péri transcends the particular man to become all men, his death is no longer only a particular real lived event but Death, which threatens us all. Thus words which to begin with are closely tied to an actual experience - Péri (example 19), *pays* (21), *soleil* (23), *honte* (26), *certaines noms de pays de villages d'amis* (41) and all the friends mentioned in *Eternité de ceux que je n'ai pas revus* (pp.1285-1288) - diversify and acquire multiple meanings which allow them to function in more than one pattern of meaning at the same time, to be both particular and general. Reinforcement fosters the accumulation of meanings, sometimes disparate, in the same way as syntactic accumulation functions to emphasise the importance of nouns (Chapters 9 and 10).

Finally, the whole process of Reinforcement, whether by Repetition or otherwise, could be described as Anaphora. This is a feature which is often exploited by Eluard at the syntactic level. The poem *Avis* (p.1253) provides a good example, with the recalling of the condemned prisoner by various pronouns and possessive adjectives:

sa, il, lui, son, il, le, il, lui

This same technique of recalling what has been previously mentioned can be practised at semantic level. In the case of Repetition it is even more obvious than in our syntactic example, and we have seen how Spaced Repetition (Type F) functions in structuring the poem. A network of occurrences of a word is built up with increasing semantic diversity so that the whole poem may be held together by a semantic structure based on one word. This is the case for example with Paris in *En plein mois d'août, ton nom* in *Liberté* and *feu* in *Chant du feu vainqueur du feu*.

It is less easy to see how the other techniques of Reinforcement function in anaphoric structures, and admittedly some of the effect here is due to syntactic rather than semantic features:

81. Derrière lui la rosée
Derrière lui le printemps
Derrière lui les enfants p.1265

However, once a semantic network involving *rosée*, *printemps* and *enfants* is established, the reader is able to link these words with others in the text:

immaculé (line 38), *essence* (line 39), *Amour espoir de nature* (l.45)

with a series of positive aspects of *feu* (*lui*), which confronts a series of negatives:

étoiles éteintes, ailes chues, fleurs fanées

which express the opposite of the fresh, new life of the first group. Similarly we have seen how each stage in the development of *Comprenne qui voudra* is a type of anaphora (§6).

A more attenuated type of anaphora, which structures the whole corpus, is achieved by the occurrence in Definitions, Developments, Expansions and Parallels of the Key Words and other words from the Basic Vocabulary:

Definition:

62. Gorge haut suspendue orgue de la nuit lente
Révérence cachant tous les ciels dans sa grace p.1062

Development:

68. Car il avait répété
Je t'aime sur tous les tons
A sa mère à sa gardienne
A sa complice à son alliée
A la vie p.1272

70. ... la forêt
Les troncs les coeurs les mains les feuilles p.1221

Expansion:

73. ... l'amour
L'amour brillant en plein jour p.1221
74. Daddy l'Espoir
L'espoir des autres p.1226

Parallelism:

82. Un pays où le vin chante
 Où les moissons ont bon *coeur*
 Où les *enfants* sont malins
 Où les vieillards sont plus fins
 Qu'*arbres* à fruits blancs de *fleurs*
 Où l'on peut parler aux *femmes*

pp.1229-1230

In this unobtrusive way, networks covering the whole corpus are set up. Each recall of a basic concept reinforces our understanding of it, links are forged, *isotopies* discovered. This kind of semantic patterning therefore necessitates a reading strategy like the one outlined above (Chapter 5, §5). The analysis of the way in which semantic Reinforcements operate, both within a poem and over the text as a whole, provides a partial explanation of the inadequacy of analyses based on frequency. The frequency with which a word is used may finally be less important than the way in which Eluard reinforces its meaning, through the various semantic networks in which he allows it to operate. We must not forget that another type of patterning is at work here, and that in support of what Austerlitz calls "eine Art von semantischen Rhythmus"⁴¹ is the metrical rhythm, carefully planned to give maximum emphasis to the words being woven into the semantic web. }

Molino and Tamine⁴² distinguish four functions of repetition (which corresponds broadly to our term Reinforcement). These are:

- a) Fonction d'insistance
- b) Fonction d'incantation
- c) Fonction d'enchaînement et de construction
- d) Fonction d'organisation du texte

and we have seen all these functions at work in our corpus. Most importantly however, and recalling what was said earlier (§1) about the forms of modern poetry, they insist on the increased importance of all types of Reinforcement in the newer verse forms:

Il est essentiel de souligner que la répétition joue un rôle d'autant plus grand que se relâchent ou disparaissent les contraintes de la poésie classique. ✓

This role is semantic as well as syntactic and varies with each reader as well as with each reading.

The techniques of semantic Reinforcement are therefore not static, not simply a confirmation of what we already know about the meaning of a word. They are extremely dynamic, constantly creating new and unexpected meanings and images, establishing semantic correlations and networks, setting up a constant movement between fundamental semantic categories. Within this complex of interweaving intensification there is, however, another semantic process at work. We have called this Opposition and it is the subject of Chapter 7.

NOTES

1. *Language and Linguistics*, p.139.
2. This is in contrast to Semantic Fields, where general or dictionary meanings are considered.
3. KATZ, Jerold J., and FODOR, Jerry A. 'The structure of a semantic theory' in *The Structure of Language. Readings in the Philosophy of Language*. Katz and Fodor, eds. Prentice-Hall, Englewood Cliffs, New Jersey, 1964, pp.479-518.
4. Mead, op.cit., p.116.
5. Guiraud, *La Sémantique*, p.93.
6. OCII, p.779.
7. OCI, p.1491.
8. Op.cit., p.164.
9. Greimas, *Essais*, p.6.
10. Cf. Martinet, 'Connotations, poésie et culture'.
11. TODOROV, Tzvetan. *Poétique*. Seuil, Paris, 1968, p.41.
12. OCI, p.969. It would be interesting to study comparisons (particularly with *comme*) in Eluard's poetry. See below, Chapter 9, §11, for *comme* in partial equivalencies.
13. OCI, p.969.
14. Cf. JAKOBSON, Roman. *Selected Writings*, III. Mouton, The Hague, 1981, p.92.
15. Mead, op.cit., p.128.
16. BRETON, André. *Manifestes du surréalisme*, Gallimard, Paris, 1975, pp.52-53. See below, Chapter 8, for a more detailed discussion of this description.
17. Meschonnic, *Pour la Poétique*, p.143: "il est ... le plus grand poète du surréalisme - il en est sorti".
18. Todorov, op.cit., p.41.
19. CHISS et al. *Linguistique française: Initiation à la problématique structurale*. Hachette, Paris, 1977, p.149. My italics.
20. Breton, op.cit., p.31. This statement of Reverdy's, which is also quoted by Mead (op.cit., p.17), comes from an article entitled 'L'Image' in *Nord-Sud*, 13, 1918, n. pag.
21. Loc.cit.; cf. Chiss et al., op.cit., p.150. Perhaps the Groupe μ is this *nouveau rhétoricien*.
22. OCI, p.938. (*Donner à voir*).
23. MOLINO, Jean. 'Sur le parallélisme morpho-syntaxique' in *Langue française*, No.49, février 1981, pp.83-85.
24. p.249.
25. Cf. OCI, p.52: Roues des routes/ Roues fil à fil déliées.
26. But see Meschonnic, op.cit., p.141: "Alexandrins et octosyllabes sont certainement les mètres les plus employés dans son oeuvre."
27. Op.cit., pp.330-331.
28. MOLINO, Jean and TAMINE, Joëlle. *Introduction à l'analyse linguistique de la poésie*. P.U.F., Paris, 1982, p.185; see also Fontanier, op.cit., p.331.
29. Op.cit., p.330. Cf. also Molino and Tamine, op.cit., p.186.
30. See above, Chapter 3, §§8,9.
31. See below, §6.
32. Op.cit., p.332.
33. Loc.cit., p.77.
34. Cf. OCI, p.88, in the poem *Berceuse: Fille et mère et fille et fille*.
35. Fontanier's *gradation* (p.333) is similar to this.
36. See below, Chapter 10, Syntactic Parallelism.
37. Molino, op.cit., pp.77-91; p.82.
38. See below, Chapter 10, Syntactic Parallelism and also Chiss et al., op.cit., pp.156-157.
39. Cf. e.g. Note 24, above; and in *Capitale de la douleur*, pp.178, 181, 186; in *L'amour la poésie*, pp.230, 232, 237, 243, 249, ...
40. Chiss et al., op.cit., p.154.
41. See above, Chapter 1, Lexis.
42. Op.cit., pp.224-226.

CHAPTER 7

§1. The second type of meaning which is exploited for poetic ends in the war poetry of Eluard is antonymy or Opposition: what Todorov calls "antithèse".¹ Breton concentrates in his theories of the surrealist image on those relationships in which semantic opposition, or differentness of meaning, is present. It may be preferable, rather than setting up a dichotomy between relationships of similarity (Reinforcement) and antithesis (Opposition), to consider these two features as the opposite ends of a continuum of semantic relationships: the two points where the most striking effects of sense may be created. Certainly some of the statements of semantic identity made by Eluard evoke a degree of Opposition, in that they affirm similarity between concepts we have hitherto seen as disparate:

la haine/ Ce fruit d'où naît la roue p.1260

la nuit fille de l'homme p.1271

Ces esclaves nos ennemis p.1231

In this chapter, however, we turn our attention to techniques in which Opposition is deliberately exploited, always bearing in mind that the structure of the image is such that both Reinforcement and Opposition are usually in play simultaneously:

Rien n'est incompréhensible. Tout est comparable à tout, tout trouve son écho, sa raison, sa ressemblance, son opposition, son devenir partout. Et ce devenir est infini. p.1491

It has proved easier to separate Reinforcement and Opposition in the attempt to analyse Eluard's semantic techniques, but the separation is for practical purposes only. The tension between Reinforcement and Opposition, the statement that something is at once the same as and yet remains different from something else is the hallmark of Eluardian semantic structures.

There is less help available from traditional rhetoric in the analysis of Oppositions than there is in Reinforcements. Cohen², referring to the importance in poetry of "l'axe syntagmatique des *incompatibilités de sens*", says that:

la rhétorique a finalement laissé vide l'étude du champ des «anomalies sémantiques». L'une des tâches essentielles de la nouvelle rhétorique est justement de combler ce vide, en répétant, nommant et classant les types de violations de contraintes combinatoires immanentes au niveau sémantique du langage, qui constituent ce que l'on connaît sous le nom de «figures».

Many critics have insisted on antithesis as the fundamental notion in establishing patterns of meaning. Hopkins³ refers to the importance of "comparison for unlike-ness" and in more modern times it is one of the tools of structural semantics:

un inventaire des occurrences d'un concept ne peut être réduit à une classe et dénommé par un sémème unique que dans la mesure où un autre inventaire, diamétralement opposé, est en même temps constitué et dénommé.

We have seen this in the delineation of the semantic field of war (Chapter 5, §6., Table XXV).

Referring specifically to the function of "polar oppositions" in poetry, Riffaterre says:

I believe polarisation is always present in the hypograms of permanently poetic nouns. I believe further that *polarisation is responsible for the noun's exemplariness and consequently for its poetic nature*. Polarisation begets striking contrasts. Its cancellation (by statement of an equivalence between polar opposites) generates paradoxes, oxymorons and conceits.

What Riffaterre describes here as the "cancellation of polarisation" is a constant feature of Eluard's semantic system.

Cohen insists on the importance of degree in any assessment of Opposition. A contradiction may "pass[e] inaperçue" because of its "relative faiblesse" while:

dans le cas du paradoxisme la contradiction est si flagrante qu'elle ne [peut] échapper à l'observateur.

Martin⁷ takes this further by analysing in considerable detail:

- (1) opposition *within* a given domain (such as *big/little*, etc.);
- (2) contrast *between* domains.

He then goes on to differentiate "relatively consonant" from "dissonant", to establish "Degrees of Opposition (within a domain)" and "The Destruction of the Literal (steps towards a fictive and fantastic reality)" and traces a modernist development away from the consonant towards the hallucinatory image.

Molino and Tamine⁸ also attempt a classification of Oppositions, and go on to show that these are one of the structural bases of poetry, as well as being the reflection of fundamental cultural features:

Tous ces couples antithétiques jouent un rôle essentiel dans la poésie, parce qu'ils sont en même temps architectoniques et symboliques. Architectoniques en ce que, l'un des termes appelant l'autre, ils sont un moyen (et non un procédé) fondamental de développement: dès que le mot *vie* ou *mort* est introduit, l'autre a une probabilité très fort d'apparaître ... L'antithèse va même jusqu'à organiser l'ensemble d'un poème.

Thus Opposition also plays a role in structuring the poem, as we saw with Repetition and other types of Reinforcement (Chapter 6) and further, it constitutes a kind of Development based on difference of meaning.

Second, Molino and Tamine insist on the importance of the "ancrage anthropologique" of oppositions, which:

structurent aussi bien la pensée de l'enfant que les systèmes mythiques les plus anciens. Ils ont aussi un rôle symbolique, car ils servent de modèle d'organisation du réel, de schéma d'interprétation qui s'applique aux diverses réalités de l'univers ...

The classification of Oppositions outlined here is a taxonomic one, not based on distance, although it is very helpful to be able to situate the numerous Oppositions in Eluard's work on the Martin Scale. Classical rhetoric, which did define some figures of opposition, provides us with a starting point, since we find in his work paradoxes:

l'avenir d'une agonie,

oxymorons:

se répondaient les muets,

and conceits:

Qui sont morts pour la vie,

and these figures give a particular force to those concepts Eluard wishes to emphasise. He exploits these devices in such a way that they are never simply witty: they are always subjugated to his expressive needs and are serious in intent. They involve the deepest levels of syntax and human experience, and their inherent cleverness is always of subsidiary importance to their poetic function.

The notion of Opposition developed here is very close to what Fontanier calls *le paradoxisme*. It is, in his words, an "alliance de mots" (*alliance* allows us for the time being to sidestep the question of syntax) or:

un artifice de langage par lequel des idées et des mots, ordinairement opposés et contradictoires entre eux, se trouvent rapprochés et combinés de manière que, tout en semblant se combattre et s'exclure réciproquement, ils frappent l'intelligence par le plus étonnant accord, et produisent le sens le plus vrai, comme le plus profond et le plus énergique.¹⁰

It shares also the characteristics of Fontanier's Syllepses which:

consistent à prendre un même mot tout-à-la-fois dans deux sens différents ...¹¹

Lyons¹² devotes considerably more attention to the analysis of "opposition" than he does to similarity. While his detailed examination yields many helpful insights, he nowhere mentions conceits: the way in which the combination of oppositions of meaning "frapp[e] l'intelligence par le plus étonnant accord, et produi[t] le sens le plus vrai". It is precisely this appeal to the intelligence and the imagination of the reader which generates the "energy" we associate with Eluard's use of Opposition. We shall see in Chapter 9 how Eluard's syntax is a surface actualisation of a complicated deep structure which has undergone various transformations before it reaches its surface form. At the level of semantics we can presuppose a similar series of transformations, mainly deletions, which, in the poet's mind, may have formed a progression of graded "rapprochements". The equation of "leur misère

leur bien-aimée" (p.1216) for example, is all that remains of a thought-process involving such ideas as familiarity, acceptance of what is familiar, prizing and finally loving what, though still unbearable, is now a familiar feature of one's universe. All these ideas, and other possible chains of meaning, have been deleted in the poetic process:

un seul mot qui manque sauve tout

and

comme aux échecs, pour empêcher d'agir ce fou ou ce pion [le mot], il suffit de le mettre dans sa poche¹³,

declared Eluard and Breton in their *Notes sur la poésie* (1936), "antithèses des 39 premières réflexions de P. Valéry dans l'essai intitulé *Littérature* (1929)". In reading Eluard's poetry, the reader is *frappé* by the paradox, mental energy is generated by it, energy which is needed to initiate the reader's own thought processes in the re-creation of the deep semantic structure.

This is not "rapprochement" as understood by Breton. With surrealist imagery it is not "*le sens le plus vrai*" we seek. What we do in coming to terms with surrealist poetry is rather to attempt to keep all possible meanings in play: reading surrealist poetry is a sort of mental juggling which depends for success on imaginative skill, open-ended and outward looking, involving writer and reader equally:

Les rapports entre les choses, à peine établis, s'effacent pour en laisser intervenir des autres, aussi fugitifs. p.936

With *le paradoxe* or what we have called Opposition, this surrealist aspect of the continuity of the image is less important than its resolution; the tension and excitement involved is pleasurably heightened by the search for *le sens le plus vrai*, for a solution to the problem.

Eluard expressed some of what he felt about the use of semantic Opposition in poetry in *L'évidence poétique* (1937):

L'arbitraire, la contradiction, la violence, la poésie, c'est-à-dire une lutte perpétuelle, le principe même de la vie, cette reine des agités (p.1487),

and in *Donner à voir* (1939). Writing of art after the advent of Picasso, Eluard describes the function of Opposition in the image-making process in the following way:

Deux objets ne se séparent que pour mieux se retrouver dans leur éloignement, en passant par l'échelle de toutes les choses, de tous les êtres. ... C'est alors que les beaux yeux recommencent, comprennent et que le monde s'illumine. (pp.938-939)¹⁴

The *énergie* of Fontanier is experienced by Eluard, in spite of his mistrust of *l'ancien rhétorique*¹⁵, as light energy, *inargeia*, energy which lays bare a new world, a new truth. He refers again, more explicitly, to this poetic creation of new truth in a passage which links the poet, by his imaginative capacity, to the simple and uncomplicated people of the world, the uncontaminated: *les animaux, les enfants, les sauvages, les fous*:

Ils prennent un verre pour un gouffre ou un piège, le feu pour un joyau, la lune pour une femme, une bouteille pour une arme, un tableau pour une fenêtre¹⁶ ... Quand ils établissent [le rapport entre ces choses] par sympathie, on peut affirmer que ce rapport leur sert à fonder leur vérité.

Gradually, this facility to perceive new truths is lost:

les animaux se domestiquent, les enfants atteignent l'âge de la raison, les sauvages se civilisent, les poètes s'oublient. Seuls, certains poètes parviennent à surmonter cette triste alternative et, propageant leur individualité à transformer le cœur des hommes en leur montrant, toute nue, une raison poétique.¹⁷

Eluard himself is one of the few who retained the ability to perceive, in a sort of sympathetic purity of perception, the essence of antithesis, whose true role is not to deny but to affirm; not to oppose but to reconcile in the creation of a new poetic reality.

§2. Although the number of different techniques used by Eluard to exploit Opposition is fairly small, the kinds of Opposition involved are numerous and difficult to define. Usually the Oppositions involve a continuum which ranges from positive to negative values, or which has two poles. The impact created by bringing together opposite polarities sustains a constant tension in the poetry¹⁸, although the types of polarities vary considerably. The most

obvious Opposition, and one which is almost constantly present in this war poetry, is the moral one of Good and Bad:

leur misère leur bien-aimée	p.1216
hideux miracle	p.1274
le vertueux refus d'aimer	p.1260
les bons maîtres	p.1254
cette image idéale/De son malheur sur terre	p.1261
vanté nos bourreaux	p.1255
On te menace de la paix	p.1258

Allied to this Opposition is the one involving Death and Life¹⁹:

la mort légère	p.1256
ils vivaient pour mourir	p.1216
la mort/ A les empreintes de la vie	p.1110
l'avenir d'une agonie	p.1184
qui sont morts pour la vie	p.1257

and that opposing Love and Hate:

amour en guerre	p.1181
haine ... combattant pour l'amour	p.1221
selon l'amour la haine,	p.1227

and there is also a pervasive affirmation/negation of the senses in oxymorons such as these:

regards aveugles	p.1271
Dormeur voir	p.1258
lueur sourde	p.1255
Se répondaient les muets, s'écoutaient les sourds, se regardaient les aveugles	p.1093

which Cohen²¹ considers to be the kind of confrontation responsible for the "sens poétique" or "signifié émotionnel" in modern poetry:

Ainsi s'explique que la poésie moderne ... ait ... fondé l'impertinence sur les "primitifs" [termes sensoriels] de la langue. Ces termes, en effet, par la simplicité de leur compréhension, excluent toute possibilité d'identité partielle avec un autre terme, et ne peuvent présenter d'analogie qu'extrinsèque, au niveau de la réponse subjective émotionnelle.

Some passages of Eluard's poetry are very heavily marked by Oppositions, as here where the extreme semantic virtuosity is offset by syntactic and rhythmic and phonological variety:

Regards aveugles fronts éteints	
Bijoux couvrant un trou puant	
Fleurs de calcul étoiles basses	
Oubli commode oubli sublime	
Trésor amassé sans dégoût	
Par les gagnants de la défaite	
Petits profits grandes ruines ...	p.1271

Contradiction is an apparent non-sense, resulting from the linking of two meanings, the first of which seems to exclude the other. It is a binary phenomenon involving two meanings, linked by their relation of antonymy, and actualised by a number of syntactic devices. Two kinds of Contradiction can be observed, corresponding broadly to the two kinds of antonymy expressed in oxymoron and paradox. These figures of speech will be discussed in the second part of Chapter 8, Semantics and Rhetoric.

The first type of Contradiction is clearly enunciated, and exists *in praesentia* at the surface level. This is Stated Contradiction, for example:

Neige noire	p.1230
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The second, Implied Contradiction, is more complex, since it involves reference to deeper semantic structures or to particular semantic features which are to be found throughout Eluard's work. This is an *in absentia* phenomenon, which depends for its comprehension on a familiarity with Eluard's poetry, and also in some instances on the identification of metaphors, for example *yeux aveugles* (p.1255) depends for its full comprehension on an

X understanding of the force of *yeux* in Eluard's poetry; *les bons maîtres* (p.1254) is an Opposition only if we realise that here, as elsewhere in Eluard's work, *maîtres*, even when not followed by the giveaway *assassins*, is a pejorative term of great political force.²²

Stated Contradiction is the most obvious of all the semantic techniques of Opposition and it has an immediate, if somewhat showy, effect:

Votre tombe blanche et noire	
L'espoir et le désespoir	p.1221
Ô victime cruelle	p.1225
le printemps/ La dernière des saisons	p.1254
absents ... présents	p.1257
hideux miracle	p.1274

It sometimes consists simply of pairs of opposing words in a relationship of equality:

Douce et dure bien-aimée	p.1196
Et selon l'amour la haine	p.1227
Ingénue et savante	p.1231
Le respect de la vie et les morts	p.1257.

Sometimes it is by qualifying a concept with an adjective which infringes the combinatorial rules of semantics; by denying the fundamental quality of the noun it qualifies, and so creating a clash of meanings which offends reason:

Neige noire	p.1230
Une paix d'yeux aveugles	p.1255
hideux miracle	p.1274

This technique is also used with other types of complement:

...la mort/ A les empreintes de la vie	p.1110
amour en guerre	p.1181
Je suis seule pour aimer	p.1226
les gagnants de la défaite	p.1271

There is a gradation away from the more obvious antonyms to more muted and subtle conflicts of meaning, requiring a degree of analysis before their fundamental Opposition is perceived. We call this technique Implied Contradiction.

The effect of this technique is more enduring than that of Stated Contradiction, since it is frequently necessary to resolve it by reference to patterns of meaning previously established and so it has an important role to play in the identification of the *isotopies* of the corpus.

La mort était le dieu d'amour	
Et les vainqueurs dans un baiser	
S'évanouissaient sur leurs victimes	
La pourriture avait du coeur	p.1063

This stanza presents a number of semantic Oppositions once we realise the total incompatibility for Eluard of *amour* and *mort*, *vainqueurs* and *victimes*, *pourriture* and *coeur*. These are in addition to other more obviously ill-matched meanings such as *vainqueur* and *baiser*, *vainqueurs* and *s'évanouir*. At the end of the same poem, the line:

A des hommes indestructibles

appears at first to be a non-sense, since on one hand Eluard has been at pains to point out how susceptible men are to death; on the other hand he wants us to know that certain kinds of death are only apparent, and that there can in fact be something indestructible in men, which survives the worst suffering and even death:

Car il faut qu'ils se survivent	p.1230
[Paris] Ville durable où j'ai vécu notre victoire sur la mort	p.1298
Qui sont morts pour la vie	p.1257
Que nos frères sont morts pour que nous vivions libres	p.1259

He is addressing his poetry to a new and different world from the one of the Occupation, a world where he and his *frères* will be *les gagnants de la défaite* (p.1271), where *la mort a les empreintes de la vie* (p.1110). All Eluard's poetry of this period is *un seul poème entre la vie et*

la mort (p.1256) and it manages to balance *le respect de la vie et des morts* (p.1257). *Chantant la mort sur les aïrs de la vie* (p.1212), he celebrates those who have died, each of whom, like Péri, is *un homme ... mort qui continue la lutte contre la mort* (p.1262), and continues the battle through his influence and his friends. The whole poetic enterprise denies the seasons of Ecclesiastes 12:

1. A toute chose sa saison, et à toute affaire sous les cieus, son temps.
2. Il y a un temps pour naître et un temps pour mourir...
3. Un temps pour tuer et un temps pour guérir...
8. Un temps pour aimer et un temps pour haïr; un temps pour la guerre et un temps pour la paix.

In this topsy-turvy world, Eluard's poetry is situated in the zone of transition between the real world and its antithesis:

J'ai risqué tout mon sommeil
Contre un grand rêve et l'éveil
D'entre les vivants d'hier
D'entre les morts de demain.

Le lit la table, p.1197.

This linking of life and death in an antithetical relationship which obliges the reader to effect a rapprochement of some kind between them provides a nice illustration of the way in which poetry functions in direct contrast to narrative prose. Greimas establishes, in his study of Bernanos, a structure in which *Vie + non-Mort* "établit l'ensemble des qualifications de l'actant *Vie*" and inversely:

Mort + non Vie établit l'ensemble des qualifications de l'actant *Mort*. Ce n'est pas cependant la combinaison que reconnaît d'abord le sémanticien, mais une structure complexe, de la forme:

$$\begin{array}{ccc} \underline{\text{Vie}} & \approx & \underline{\text{Mort}} \\ \text{Non Vie} & & \text{Non Mort} \end{array}$$

... dénier *V*, c'est affirmer *nonV* et *M*; dénier *M*, c'est poser *nonM* et *V*; puis, une fois obtenues ces deux nouvelles structures achroniques, de les disjoindre, les deux actants s'excluant mutuellement:

$$\begin{array}{ccc} \underline{\text{Non V}} & & \underline{\text{Non M}} \\ \text{M} & \text{vs} & \text{V} \end{array}$$

In the instances we have been examining, this final structure is only the starting point, for it is by combining *Mort* and *Non Mort*, *Mort* and *Vie*, that Eluard achieves the most remarkable effects from his semantic patterns. Instead of maintaining the fundamental opposition *Vie - Mort* which prevails in real life, he postulates a new kind of life, a new kind of world, where the expectations of reason are overthrown and *Mort* is no longer necessarily *Non Vie* - a world peopled by *des hommes indestructibles*.

The setting up of the various *isotopies* of the text²⁴ has already been referred to in Chapter 5.²⁵ It is an organic process which is constantly at work. It gives the reader the impression that he is dealing with a growing, changing concept, always the same yet always different. It allows him to return time and time again to Eluard's poetry, in the certainty that he will find something new. Implied Contradiction is present to a greater or lesser extent in all of Eluard's poetry and it affects not only the reader's perception of meaning but also his reading strategy. Awareness of the technique leads him to expect it, even where it is not immediately apparent, and to incorporate into his reading habits a search for antithesis and paradoxes. This in turn leads to a delight in resolving them.

Among examples of the more subtle Implied Contradictions are:

- de vierges découvertes p.1222
- *vierges* are, almost by definition, *couvertes*;
- Des pauvres sans souci demain p.1216
- *les pauvres* are precisely those who habitually are bowed down with *soucis*;
- Ton fils est mort p.1225
- this is an experience which contradicts a father's expectations;

- mentir et se sauver p.1226
- normally *mentir* leads to perdition;
la faiblesse des meurtriers p.1099
- who are necessarily strong;
qui n'avait pour défense que ses bras ouverts p.1262
- which would be expected to expose rather than protect him;
Pensez aux lieux sans pudeur
Où des hommes sont reclus p.1257
- any kind of containment would seem to be excluded in a *lieu sans pudeur*.

The difference between these confrontations and those we shall examine later under the headings of Change of Polarity and Counter Definition is one of degree, and, as with Reinforcement, there is often more than one technique at work in a given example.

The semantic fields involved in Contradiction (of both kinds) are, however, relatively limited in number. We have already examined the *Vie - Mort* antonymy. Other fields where the technique is used are *Amour*:

- amants d'eux-mêmes p.1186
- Je suis seule pour aimer p.1226

Amour - Haine:

- La haine ... combattant pour l'amour p.1221
- Et selon l'amour la haine p.1227

Guerre:

- guerriers fuyards p.1186
- amour en guerre p.1181
- l'évasion ... Cerne les yeux d'un frisson p.1254
- Ce petit monde meurtrier
- Confond les morts et les vivants
- Blanchit la boue gracie les traîtres
- Transforme la parole en bruit p.1099

Thus we find once again that *Vie - Mort*, *Amour - Guerre* are the basic *isotopies* of the text and that this binary technique of Contradiction reflects at the semantic level the duality we found in our analysis of lexical themes.²⁶ The deliberate confrontation of opposing meanings weaves a web of semantic subtleties, *tissée de fils limpides* (p.1271)²⁷ which underpins the whole of *Au rendez-vous allemand* probably to a greater extent than in Eluard's other poetry. Rather than setting out deliberately to create Contradictions for effect, Eluard seems to have felt that it was almost in spite of himself that his ideas found expression in this way:

Le poète est dirigé. Il ne fait pas ce qu'il veut, mais ce qu'il peut. Les circonstances s'imposent à lui d'une manière imprévisible. Il veut parler de la femme qu'il aime, il parle des oiseaux²⁸; il veut parler de la guerre, il parle d'amour.

Aujourd'hui la poésie. 9 avril 1946, OCII, p.872.

§3. Some of the effects obtained by Contradiction were the result of the second of the techniques of Opposition, Feature Transference. If the feature transferred is totally incompatible with the original meaning, this results in Contradiction:

- Homme au feu noir p.1225.

The attribution of the feature darkness to a living fire creates a Contradiction, as does the description of the fertile earth as sterile:

- les terres stériles p.1092
- Terre sans graines sans racines p.1212
- La terre éteinte p.1214
- La terre rase abattue p.1220

when we know that for Eluard *la terre* is *belle et bonne* (p.1187), *unie et pleine* (p.1228), that he thinks of it as *la terre au grain qui germara* (p.1123). In other cases the transfer of a semantic feature does not result in complete Contradiction, but creates nevertheless a problem of meaning, in which the reader must try to reconcile the newly-attributed feature

Contradiction

with the meaning he already holds. Thus in the line:

Le soleil fluide et fort p.1184

the addition of the feature 'liquid' to *soleil* requires a readjustment of our notion of *soleil*, and in the lines:

Sur les murs de mon ennui p.1107

Sur les murs enfin sensibles

Sur les murs de la misère p.1269

Au flanc de la muraille tendre p.1111

the idea of walls being sensitive to emotion, to touch, requires an extension, not this time of the meaning as Eluard uses it, but of the basic everyday meaning of *mur* to include various extensions. These in turn make possible a number of figurative meanings of *mur* which its dictionary meaning does not allow.

The features which are transferred in Eluard's poetry mainly involve senses - sight, touch, sound and various other human or animal attributes - emotions, movement, life, which are conferred on inanimate objects or abstract nouns. The images which involve transference of a feature relating to sight - brightness, darkness, colour - remind us of the Contradictions where this feature is involved.²⁹ Thus we find an absence of light in:

Homme au feu noir p.1225

Le ciel boueux p.1227

and an attribution of physical brightness to the abstract noun *vertu*:

Des couples brillants de vertu p.1185

and the characterisation of the evening by its colour:

Un lundi soir de couleur tendre p.1259

There are *fontaines vertes* (p.1221) and *pierres fanées* (p.1222). The other senses are similarly attributed to non-animate (non-animal, non-human) nouns, as these examples involving sound show:

Un feu vocal et capital p.1264

murs sans écho p.1222

Moisson de cris sublimes p.1265

Dans la fronde d'un hymne p.1265

L'air est vide de sanglots p.1186

le vin chante p.1229

Other human or animal attributes are conferred on *auréole*:

Auréole fourmillante...

Auréole de nos vœux

Scintillante d'impatience

Chaude de notre colère p.1269

bonheur:

Le bonheur ... confus p.1221

feu:

Feu de vue et de parole

Caresse perpétuelle

Amour espoir de nature

Connaissance par l'espoir

Rêve ou rien n'est inventé

Rêve entier vertu du feu p.1265

innocence and *pauvreté*:

Les premiers yeux sont d'innocence

Et les seconds de pauvreté p.1263

The quality of innocence is transferred to *mots*:

mots innocents p.1262

and to *air*:

L'air est vide ... de notre innocence p.1186

It is not only the fact that this Feature Transference is a constant technique of Eluard's

that is important. If we consider not so much the features which are transferred as the nouns (or occasionally verbs) to which they are attributed, we find that *ciel*, *mots*, *mur*, *soleil* and *vertu* receive particular attention:

le <i>ciel</i> noir	p.1109
Le <i>ciel</i> boueux	p.1227
<i>ciel</i> carressant	p.1274
un <i>ciel</i> gras qui est la privation de la lumière	p.1263

Il y a des <i>mots</i> qui font vivre	
Et ce sont des <i>mots</i> innocents	p.1262
Sur les <i>murs</i> de la misère	
...	
Sur les <i>murs</i> enfin sensibles	

	p.1269
la <i>muraille</i> tendre	p.1111
Pierres fanées <i>murs</i> sans écho	p.1222

Le <i>soleil</i> fluide et fort	p.1184
Le <i>soleil</i> a des ailes	p.1263

Ils sont criblés de <i>vertus</i>	p.1230
Des couples brillants de <i>vertu</i>	p.1185

Soleil and *ciel* are both to be found in the Key Words (Chapter 3, Table XV) and the Basic Vocabulary (Chapter 3, Table XVI). The following Tables show these words in some of their contexts³⁰ where we can see the transfer of semantic features.

TABLE XXVII

Selected contexts of soleil:
implied Feature Transference

Et <u>l'accent</u> monotone du soleil <u>utile</u>	p.1118
Un nuage lourd qui <u>soutient</u> le soleil	p.1125
Il faudra passer <u>les arches détruites</u> Du soleil d'hier qui niait <u>l'espace</u>	p.1126
Leur [<u>des yeux</u>] soleil <u>donnait du poids</u>	p.1183
Dans la fraîche vallée brûle Le soleil <u>fluide et fort</u>	p.1184
C'est la pluie et le soleil Qui <u>naissent</u> avec l'enfant	p.1185
Le soleil <u>bleu</u> qui fuit dans l'herbe Le soleil <u>blond</u> qui creuse l'ombre Le soleil <u>vert</u> à la santé de la terre ...	
Le soleil <u>rouge</u> <u>Donne des fêtes dans la nuit</u>	p.1199
Le soleil des champs <u>croupit</u> Le soleil des bois <u>s'endort</u>	p.1203
Et <u>le bruit du</u> soleil ...	p.1205
Plus <u>savoureux</u> que le soleil nouveau	p.1217
Sous <u>le poids du</u> soleil <u>vert</u>	p.1218
Allongé sur le lit le soleil <u>me fait grâce</u>	p.1218
Le soleil <u>qui court sur le monde</u> ...	
Le soleil <u>met la terre au monde</u>	p.1240
Mais quel soleil <u>lourd</u>	p.1245
Où le soleil <u>a des ailes</u>	p.1263
De l'ombre incarnée au soleil <u>total</u> Un soir sans fin s'est imposé	p.1288

TABLE XXVIII

Selected contexts of ciel:
implied Feature Transference

On <u>verrouilla</u> le ciel	p.1110
... il fait beau	
Sous le ciel <u>de la bouche</u> ouverte à l'amour	p.1125
Et le ciel est <u>sur tes lèvres</u>	p.1198
A peine un toit le ciel <u>qui passe par les trous</u>	
<u>Fait lever le chagrin</u> des malades frileux	p.1207
Le ciel <u>vivant</u> disparaît	p.1203
... les bêtes	
Fendent <u>les herbes du</u> ciel	p.1218
Ou battant d'ailes acharnées	
Le ciel <u>boueux</u>	p.1227
Il neigeait et le ciel <u>qui faisait sa tortue</u>	
<u>Gris</u> ... et <u>sournois</u> ...	
<u>Jugeait</u> la terre	p.1241
Quand notre ciel <u>se fermera</u>	
Ce soir	
Quand notre ciel <u>se résoudra</u>	
Ce soir	
Quand <u>les cimes de</u> notre ciel	
Se rejoindront	p.1239
En rêvant du ciel <u>caressant</u>	p.1274

There is therefore at this level of semantic analysis some support for the importance which purely statistical analysis attributed to the words *soleil* and *ciel* (Chapter 3), and we have already noted in this chapter the emphasis given by semantic techniques to *la mort* and *la vie* (*vivre*) and *l'amour* which also figure among the Key Words and the Basic Vocabulary (Tables XV and XVI).

The technique of Feature Transference is responsible for a multiplicity of personifications in Eluard's poetry, personifications which are so common as to pass almost unnoticed. The poem *Courage* (pp.1230-1231) owes a large part of its impact to the personification (transfer of the semantic feature '+Human') of Paris:

Paris a froid Paris a faim
Paris ne mange plus de marrons dans la rue;

in *Tuer* (p.1255) it is the *étrange paix sur Paris* which is personified:

Une paix d'yeux aveugles
...
Une paix de bras inutiles
De fronts vaincus,

and in *En plein mois d'août* (p.1259) it is again Paris which becomes human:

Paris osant montrer ses yeux
Paris osant crier victoire.

In each of these cases the "personification" can also be described as metonymy, since the feature '+Human' is transferred from the people to their city, from those experiencing the

étrange paix to the peace itself (see below, Chapter 8).

Many of the other important nouns in the corpus are given semantic weight by the transference to them of the feature '+Animate'; by the attribution to inanimate, abstract nouns of life. They can move and act, and so move from the realm of abstractions to the reality of animate creatures which impinge dramatically on the human world. This is achieved by the attribution to them not only of the feature '+Animate' but also the feature '+Agent'. This type of transfer is a striking feature of the poem *Chant du feu vainqueur du feu* (pp.1264-1265). (See above, Chapter 5, §6.) The word *feu*, which is a Key Word, and is also in the Basic Vocabulary (Tables XV and XVI) is similarly treated at the beginning of the poem *Critique de la poésie* (pp.1221-1222). Two other words to receive this treatment are *honte* and *haine*:

Mais maintenant c'est la honte	
Qui nous mure tout vivants	p.1186
La haine sortant de terre	p.1221
Dévoré par la haine	p.1260
Je ne veux condamner l'amour	
Que si je ne tue pas la haine	
Et ceux qui me l'ont inspirée	p.1263

This last example involves a metonymy in the second line which is "translated" in the last line.

Similarly, *la vie* has a life of its own in metonymies such as:

la vie a des feuilles nouvelles	p.1201
une vie sans colère	p.1207
Notre vie est tailladée	p.1225
les empreintes de la vie	p.1110

and the attribution of various semantic features similarly signals the importance of *mort*:

(+Weight) La masse absolue de la mort	p.1109
(+Animate) Le coeur que la mort habite	p.1127
(+Weight; +Odour) La mort légère et puante	p.1256
(+Movement) la mort prend tournure	p.1260
(+Animate) Le sang corrompu de la mort emplit son coeur	p.1260
(+Animate) A la mort que j'avais méchamment mise au monde	p.1265

It is difficult to exaggerate the importance of the technique of Feature Transference in Eluard's poetry. It is so ubiquitous that there is a tendency to take it as commonplace, so subtle that it can sometimes be overlooked. It is one of the constants in Eluard's work and is one of the major ways in which he gives to the abstract notions which are his chosen themes the impact and immediacy of personal experience. Paragraph 7 examines in detail some aspects of this technique as it applies to the Key Nouns of the corpus (Chapter 3, Table XV). §4. The technique which we have called Change of Polarity may be seen as a special case of Feature Transference (see below, §7). It involves value, or moral judgements which are precisely opposite to those one would expect. *Les bons maîtres*, quoted above (§2), is an example of this; *le plus beau loup* involves the attribution of beauty to what is ugly in several senses, and *Dans leur sang dans leur beauté*, although more complex, is another example of a reversal of the Beauty - Ugliness polarity.

As might be expected, given the historical situation and the reason for Eluard's writing at his time, the polarity most frequently changed or reversed is Good - Bad. Here, things which are normally considered intrinsically bad are described as good:

le vertueux refus d'aimer	p.1260
la mort légère	p.1256

or evoke reactions we would expect to feel when confronted with something of which we approve:

vanté nos bourreaux	p.1255
Leur misère leur bien-aimée	p.1216
du crime pur ³¹ .../ Du crime contre les bourreaux	p.1255
mentir/ Et se sauver	p.1226
Des guerriers selon l'espoir	p.1228
Fiers de leurs espions	p.1232
saluons/ Partout la mort la misère	p.1254
Il avait chéri sa peine	p.1272
plaintes qui font rire	p.1186

In other cases the reversal operates in the inverse sense, and evil or unpleasant reactions are evoked by what is commonly thought of as good:

Et les sages sont ridicules	p.1061
Aux puits taris de la vertu	p.1062
Les terres stériles	p.1092
Blanchit la boue gracie les traîtres	p.1099
La douce chatte a mangé ses petits	p.1108
rires qui font peur	p.1186
On te menace de la paix	p.1258
De ce vieux pus des bienheureux	p.1270
Ils n'avaient pas peur des enfants ³²	p.1271

The effect of these changes is not to cause confusion between what is good and what is bad, but rather to portray the immensely complicated nature of the relationship between the two.³³ Although they are at opposite ends of a continuum, Eluard focusses attention on the fact of their relationship, on the importance of the situation in which such value judgements are made. The situation in occupied France, in which many Frenchmen were more likely to support the Germans than their own compatriots, was morally very complex. Even in peacetime there are as few ultimate and unshakeable goods as there are total and unredeemable bads. This is emphasised by the binarities we have observed already: life - death; love - war; dark - light; but although the Change of Polarity we have been examining softens the starkness of fundamental oppositions, it is nevertheless basically a binary technique, like the other forms of Opposition.

§5. It is this feature of binarity which distinguishes the last of the four techniques of Opposition - Counter Definition. This technique is so named by contrast with Definition, the technique of semantic Reinforcement examined in Chapter 6 (§5). Whereas the reinforcing definitions may be multiple:

Toi ma patiente ma patience ma parente	p.1062
Toute leur nuit leur mort leur belle ombre misère	p.1216

the Counter Definitions are usually composed of only two terms, the second of which defines the first in terms which appear to deny its intrinsic features:

Un homme est mort qui n'avait pour <i>défense</i> (1)	
Que ses <i>bras ouverts</i> (2) à la vie	p.1262
Pensez aux lieux <i>sans pudeur</i> (1)	
Où des hommes sont <i>reclus</i> (2)	
Où les <i>absents</i> (1) sont <i>présents</i> (2)	
Où les <i>yeux</i> (1) sont <i>sans reflets</i> (2)	
La <i>liberté</i> (1)	
...	
Pour nous <i>tenir dans les fers</i> (2)	
Pour nous <i>tenir dans le vide</i> (3)	
Pour nous <i>vaincre</i> (4)	p.1257
Pourtant tu ne crois connaître	
De <i>conquérantes</i> (1) que <i>conquises</i> (2)	
...	
<i>Dormeur</i> (1) <i>vois</i> (2) la vie est vaine	p.1258
<i>Neige noire</i> (1) des nuits <i>blanches</i> (2)	p.1230

The poem *Dimanche après-midi*, (pp.1092-1093) contains several striking examples of Counter Definition:

les jours (1) sans fin (2), jours (1) sans lumière (2)

Se répondaient les muets, s'écoutaient les sourds, se regardaient les aveugles

These examples of semantic negation recall others related to light and sight, and rather as in the examples of *Syllepse* quoted by Fontanier³⁴, they oblige us to take words simultaneously in a figurative and a literal sense. Like all the examples of Oppositions, they constitute what we examine in the conclusion to this chapter: infringements of the normal linguistic code. What Cohen³⁵ describes as the *négativité* of such relationships is more apparent in the Counter Definitions than in some of the other examples quoted.

§6. Clearly the distinctions between the four types of Opposition are often difficult to maintain, but the fact that we can sometimes see more than one technique at work is an indication of the richness of semantic texture in Eluard's poetry. Similarly, we can now see that the tension maintained between the techniques of Reinforcement and those of Opposition creates a space in which meanings are extended and refined, and allows - encourages - incompatible meanings to co-exist. These processes of extension and refinement are progressive, both within individual poems and within volumes - a fact which perhaps explains the extreme care taken by Eluard in the choosing and ordering of his poems for anthologies such as "Poèmes pour tous" (1952), and in the various editions of a single collection like *Au rendez-vous allemand*, (See below, Chapter 8, §5). The poet's "imagination change le monde". His primary activity is to libérer les images", to "remet[tre] constamment le monde en question", to make sure that "les plus grandes merveilles passeront dans le langage commun". At the same time "la poésie doit servir. Elle est une arme, un outil".³⁶

The balance between Reinforcement and Opposition is the key to achieving the dual aims of the poet, is the vital element in ensuring that both renewal and conservation may be kept in equilibrium. It is then possible to say that:

un petit nombre d'hommes [dont Eluard] auront, au cours des siècles, nourri de leurs espoirs et conservée dans sa fleur ... la langue naturelle ... de l'intelligence humaine.³⁷

A recent critic of Eluard's poetry³⁸ has described his work of the surrealist period as "un texte constamment généré par des opérations contradictoires", and we have seen that this is true, for the war poetry as well, at two levels: the text contains and depends for its semantic density on contradictions of meaning - Oppositions; the text is underpinned by the contradiction between the two main semantic techniques - Opposition and Reinforcement.³⁹ As Guedj says:

la poétique éluardienne ... ne se constitue qu'au prix de la mise à l'épreuve du langage.

It is defined by:

la constante oscillation entre la tentation d'opacifier le message [Opposition] et la tentative de jouer sur sa transparence [Reinforcement].⁴⁰

§7. It is possible to see all the techniques of Opposition in terms of the "mise à l'épreuve du langage", or as varying degrees of rule infringement. The rules which we instinctively accept as governing semantic combinations have to some extent been broken: there is a degree of ungrammaticalness about Eluard's combinations of meaning.⁴¹ Alternatively one might see the fundamental oppositions manifested in this corpus as simply a norm of poetic discourse in our tradition. In neither case is this to deny the validity of our earlier observations. It is rather a question of perspective, which allows us to consider the particular phenomena of our corpus from a more general point of view.

In his analysis of poetic language Cohen⁴² tries to establish criteria which identify poetic language objectively. This is the dream of many critics, but it seems more realistic to see poetic language as being a form of discourse which is marked by a more frequent occurrence of certain features (including semantic incompatibility) than is ordinary discourse. As Lodge affirms⁴³ it is in the balance and relative frequency of the various linguistic elements that we must look for a distinction between poetic and non-poetic (or literary and non-literary) language.

Thorne⁴⁴ suggests that the preoccupation of linguists with grammaticality and acceptability - judging pieces of language by the native speaker's reaction to them - should, particularly in stylistic analysis, be matched by an attempt to see what has generated a particular piece of language. This means trying first to establish a deep structure, and then seeing how, by a series of transformations, this becomes the surface structure we are examining. We have attempted to do this in Chapters 9 and 10 for some aspects of the syntax of this corpus. In effect this means writing a "grammar" for a poem or a novel which accounts for its particular distinctive linguistic features. This "grammar" will be different from the standard grammar of the language, and its divergences from standard grammar will allow us to identify accurately the idiosyncratic features of a text. Mead⁴⁵ adopts an approach of this kind in his analysis of the syntactic features of the surrealist image. The examples quoted by Thorne and Ohmann⁴⁶ are also largely confined to the syntactic level, but a similar approach may be taken at the semantic level.

The analysis of basic features of meaning attached to some of the most important nouns of this corpus⁴⁷ which appears in the Table below, is based on the type of feature analysis suggested by Chomsky.⁴⁸ The features selected are those he describes as basic, \pm Proper, \pm Count, \pm Animate, \pm Abstract, \pm Human, with the addition of the feature \pm Agent, not mentioned by Chomsky, but considered very important by Lyons⁴⁹, and discovered to be particularly relevant in the analysis of the meanings of the nouns found to characterise this corpus.⁵⁰

TABLE XXIX

Feature Analysis

Noun	+ _ Proper	+ _ Count	+ _ Animate	+ _ Abstract	+ _ Human	+ _ Agent
amour	Common	+Count	+Animate	-Abstract	+Human	+Agent
		-Count	-Animate	+Abstract	-Human	+Agent
ciel	Common	-Count	-Animate	+Abstract	-Human	-Agent
			+Animate	-Abstract	-Human	+Agent
espoir	Common	-Count	+Animate	+Abstract	-Human	+Agent
feu	Common	+Count	+Animate	+Abstract	+Human	+Agent
				-Abstract	-Human	+Agent
fleur	Common	+Count	+Animate	+Abstract	-Human	+Agent
				-Abstract	-Human	-Agent
mort	Common	-Count	+Animate	+Abstract	-Human	+Agent
nom	Common	+Count	+Animate	+Abstract	-Human	+Agent
				-Abstract	-Human	+Agent
nuît	Common	+Count	+Animate	+Abstract	-Human	+Agent
soleil	Common	+Count	-Animate	+Abstract	-Human	+Agent
		-Count	+Animate	-Abstract	-Human	+Agent
terre	Common	-Count	-Animate	-Abstract	-Human	+Agent
			+Animate	+Abstract	-Human	+Agent
ville	Common	+Count	+Animate	-Abstract	+Human	+Agent

Examining this table we see that the main nouns are all Common, and we recall that there were only 55 Proper Nouns in the corpus.⁵¹ Again in the Count column, there is nothing to separate the meanings given by Eluard from those to be found in ordinary discourse. It is when we come to the column showing \pm Animate that we begin to see divergences from the usual meanings of these nouns. As Eluard uses them, all the nouns except *nom* can, in some of their occurrences, and because of their semantic context, acquire the feature +Animate:

amour - Dévoré par l'amour	p.1260
ciel - le ciel qui passe par les trous	p.1207
espoir - l'espoir sort des pavés	p.1259
fleur - la fleur garde sa force	p.1117
mort - Le coeur que la mort habite	p.1127
feu - Le feu réveille la forêt	p.1221
nuite - la nuit qui meurt sur terre	p.1298
soleil - Le soleil qui court sur le monde	p.1240
terre - La terre s'ouvre et glisse et disparaît	p.1123
ville - Ville à la main tendue	p.1298

As the examples and the Tables of contexts of Key Nouns show, the quality of 'life' is often given to these nouns by the verb of which they are the subject. In other contexts the nouns retain their more usual 'inanimate' sense.

This unusual semantic bi-polarity is to be found again in the \pm Abstract column, since here too, the semantic context allows us to interpret some Key Nouns (and in this they are representative of all the nouns of the corpus) as either +Abstract or -Abstract (Concrete). Chomsky's feature \pm Abstract is perhaps better replaced for our set of texts by the feature \pm Particular since, as we have seen already, the confrontation of the Particular and the General is basic to this poetry. Thus *amour*, which is usually a general and undefined term (particularly in the singular), as in :

Amour justice et le mot liberté p.1262

but in:

Pour l'amour de la vie p.1205

Les lèvres d'un amour doux p.1229

the meaning is particularised by a qualifier. A similar situation exists for *ciel*, *feu*, *fleur*, *nom*, *soleil* and *terre*, where the degree of particularity varies considerably according to semantic environment. As the examples which follow show, the shift from General to Particular is often, as for *amour*, achieved by qualifiers (see below, Chapter 9, §5), or by other recognised syntactic techniques for producing this effect, notably a change in the article (see below, Chapter 9, §§2-4). The shift from General to Particular is also a way of producing figurative meanings, especially metaphors:

ciel:

General: Régnant sans le secours de la mort ni du ciel p.1213

Particular: Sous le ciel de la bouche ouverte à l'amour p.1125

feu:

General: C'est l'air pur c'est le feu p.1231

Particular: Ce feu prenait dans la chair ...
Ce feu prenait dans les mains p.1264

fleur:

General: Graine et fleur et fruit et graine p.1273

Particular: La mousse et l'odeur de la fleur du bois p.1198

nom:

General : Au nom du front parfait profond p.1186

Particular: J'écris ton nom p.1105

soleil:

General: C'est la pluie et le soleil p.1185

Particular: Un pauvre petit soleil tremble p.1237

terre:

General: Terre terre espoir et terre p.1220

Particular: Trois cents tombeaux réglés de terre nue p.1214

The feature +Human may also be attached to *amour* in some of its contexts:

Aime amour ma maison p.1195

Et pour illuminer mon amour et ma vie p.1201

Les lèvres d'un amour doux p.1229

and also occasionally, and perhaps more surprisingly, to *feu*:

Un feu vocal et capital p.1264

Feu de vue et de parole p.1265

to *ville*:

Ville à la main tendue p.1298

Non pas ville petite mais enfantine et maternelle p.1297

and perhaps even to *mort*:

Pour les pieds de la mort p.1284

Again we can see that it is often the semantic ambiguity or bi-polarity which allows figurative interpretations.

It is in the final column of Table XXIX that we see the most remarkable deviance from ordinary language, for here we find that the feature +Agent, the feature which allows one thing to influence the behaviour of another or to have a noticeable impact on it, is attributed to all the nouns, including *feu* where it is less remarkable. This feature is often associated with the noun in contexts where it may be interpreted as being a living creature (+Animate) or human being (+Human), and again occurs in contexts rich in figurative implications. For *nom* the attribution of a power to affect others is indirect, since to 'name' *Liberté* is to admit - and to evoke - its power (its 'Agency'). With the other Key Nouns the way in which the feature +Agent is added is more straightforward, and, as the examples below show, this addition is usually achieved by means of verbs:

amour:

Ayant satisfait l'amour p.1221

La revanche d'amour rayonne p.1271

ciel:

Le ciel la terre se limitent p.1270

Régnant sans le secours de la mort ni du ciel p.1218

espoir:

Tutoyons-nous son espoir est vivant p.1261

Des hommes nourris d'espoir p.1286

feu:

Le feu réveille la forêt p.1221

Chant du feu vainqueur du feu p.1264

fleur:

Chaque matin baignée la fleur garde sa force p.1117

Fleurs de calcul étoiles basses p.1271

mort:

La mort n'avait jamais tranché de rien p.1204

Le sang passe la mort casse p.1287

nuit:

Et la nuit qui nous fait injure p.1184

la nuit me fait peur p.1110

soleil:	
? Le soleil blond qui creuse l'ombre	p.1199
Le soleil met la terre au monde	p.1240
terre:	
? la terre nous limite	p.1186
? celui-là .../ Est en proie à la terre	p.1260
ville:	
? ville exemplaire	p.1298

The attribution of +Agent to these nouns means that among these very important nouns of the text, eight have, for Eluard, the possibility of initiating action, or of producing some change in the things with which they come in contact.

TABLE XXX

Feature Transference - Key Nouns

+Agent

La revanche d'amour rayonne	p.1271
... le ciel qui passe par les trous	
Fait lever le chagrin des malades frileux	p.1207
Tutoyons-nous son espoir est vivant	p.1262
Un feu qui s'attaquait aux étoiles éteintes	p.1265
Le sang passe la mort casse	p.1287
Et la nuit qui nous fait injure	p.1184
Le soleil met la terre au monde	p.1240
Seule la terre nous limite	p.1186

The contradictions inherent in the meanings analysed here bring us back to Eluard's ideas on occasional poetry and to his conviction that victory is possible through the agency of unlikely allies. Further, we can see from this analysis how it is that Eluard's poetry is able to transcend the concrete everyday world of the Occupation, so that it becomes "durable, éternel". Many of the important words of the corpus oscillate in a very original and exciting way between +Abstract and -Abstract - they can be concrete or abstract (or both) according to the context in which they occur.⁵² By setting up a semantic system based on this kind of Opposition or ambivalence Eluard creates in the reader an acceptance of what is an infringement of the combinatorial rules of everyday discourse, and allows the crossing of a semantic barrier which elsewhere would be impassable.

If then we attempt to describe the semantic systems operating in Eluard's war poetry, we could say that the corpus is characterised by rules of semantic combination which do not recognise the fundamental areas of semantic opposition in ordinary discourse. In this corpus animate and inanimate, human and non-human, abstract and concrete cannot, it seems, be posited as the basic binary oppositions which allow the setting up of the standard four-term structures favoured by Greimas, for example:

life : death :: non-life : non-death.⁵³

This (for Greimas) universal and essential opposition (see above, §2) has been deliberately manipulated by Eluard, who has created his own poetic world in which Death may paradoxically equal Life (e.g. *Gabriel Péri*, p.1262), and where the principal defining feature of non-life is *non-seeing* (*Les sept poèmes d'amour en guerre*, 1, p.1183).

As Culler says:

Semantic decription must provide a representation of the structuring activity of the reader⁵⁴

and we have tried in various ways to do this in Chapters 4 and 5, referring to the processes by which a reader may arrive at an understanding of meaning in Eluard's poetry. These processes are very similar to Merleau-Ponty's *Gestaltung* and *Rückgestaltung*⁵⁵, a constantly evolving analysis which requires a backward and forward movement, or to Riffaterre's Retroactive reading.⁵⁶ In this type of analysis or reading of a text:

Items become equivalent with respect to the poetic structure and *interchange semantic features*, and the particular combination of semes which any individual word bears [in the language as a whole] becomes much less important than the features which serve as *links* between words and therefore as the basis of the poem's or set of poems' semantic classes.⁵⁷

The reader is constantly occupied in deducing from the text a new set of rules governing semantics and syntax. These rules are derived from the experience of the text but they do not obliterate or replace our knowledge of the rules of ordinary language. The two systems co-exist in a fruitful tension which is fundamental to the experience of the poetic:

The grammar that one constructs for a poem must therefore meet one of the conditions for a 'counter-grammar'. Although it contains rules which are not the rules of standard English [or French], they must relate to rules of standard English.⁴⁴

In Chapter 6, §4, we saw how a transition from particular to general might operate, so that Eluard's war poetry is able to transcend precise events by subsuming them in wider, more general categories. In a similar kind of way there is a blurring of Animate-Inanimate or Abstract-Concrete polarities. This is experienced by the reader progressively rather in the way of a child learning his mother tongue and is so pervasive that it rarely makes us feel that rules have been infringed. Rather we gradually build up, while we are reading, a set of expectations about meanings and combinations of meanings which operate only in Eluard's poetry. There is no conflict between the Eluardian system and the one which normally operates; the reader is able to maintain both systems, the one (that of ordinary discourse) being broadened and enriched by the other (the Eluardian system).

This would appear not to be what Greimas proposes in his theory of figurative interpretation,⁵⁸ which suggests the abandonment of certain semes in figurative understanding. We would wish to suggest rather a system of accretion, acceptable to the reader because it operates within clearly defined limits - here the poems of one period of an author. Accompanying the accretion is a kind of fade-in fade-out focussing, as Eluard brings out more sharply one or another of the various possible meanings of a word:

Un feu *clair* dans le filet
Des *lueurs* et des *couleurs*
Feu de *vue* et de *parole*
Caresse perpétuelle
Amour espoir de nature
Connaissance par l'espoir
Rêve où rien n'est inventé
Rêve entier *vertu* du feu

p.1265.

It is this kind of optional focussing which Chiss et al⁵⁹ refer to as *focalisation*:

Par la *focalisation*, tel sème d'un lexème sera mis en valeur et les autres rejetés au second plan, tandis que par la *virtualisation* un lexème se verra affecter de sèmes imprévisibles dus aux contraintes spécifiques du poème.

It has perhaps been misleading to speak of Oppositions, for our analysis has shown that these are often more apparent than real, and that by adding to the semantic features associated with a word, rather than eliminating the incompatibilities, Eluard's semantic Oppositions are really an idiosyncratic and poetically powerful kind of Reinforcement.

NOTES

1. Todorov, op.cit., p.41.
2. 'Théorie de la figure' in *Sémantique de la poésie*. Seuil, Paris, 1979, pp.85-127; p.122, Cohen's italics.
3. HOPKINS, Gerald Manley. *Journals and Papers*. House, Humphry and Storey, Graham, eds. O.U.P., London, 1958 (1966).
4. Greimas, *Sémantique structurale*, p.167, my italics.
5. Riffaterre, *Semiotics of Poetry*, p. 43, Riffaterre's italics.
6. Loc.cit., p.120.
7. MARTIN, Graham. 'A measure of distance: the rhetoric of the surrealist adjective' in *Forum for Modern Language Studies*, VolXVIII, No.2, April 1982, pp.123-124. Martin's italics.
8. Op.cit., pp.221-223. Cf. Riffaterre.
9. Cf. Riffaterre, op.cit., p.112.
10. Fontanier, op.cit., p.137.
11. Op.cit., p.105.
12. Lyons, *Semantics*.
13. *Notes sur la poésie*, pp.480-481.
14. In *L'évidence poétique* and *Donner à voir*. Eluard is speaking as a surrealist, rather than as a *poète de circonstance* (p.872), but his earlier views contribute much to our understanding of his later poetry.
15. *Notes sur la poésie, Rhétorique*, pp.487-481.
16. Cf. the painting by Ernst, entitled *Le rendez-vous des amis*, 1922.
17. *Donner à voir*, p.941.
18. Cf. Chapter 5, §7.
19. Cf. Chapter 4 and Chapter 5, Table XXV.
20. Cf. from other poems: *Ce que voient les aveugles*, OCII, p.46; *Les yeux stériles*, OCI, p.604.
21. Cohen, op.cit., p.204.
22. See Guyard, op.cit., pp.47-49, 234-235.
23. Greimas, *La Sémantique structurale*, p.255. 24. Cf. Greimas, *Maupassant*, p.267.
25. Chapter 5, §5.
26. Chapter 4, §5.
27. Cf. *blanchit la boue; une rose ... bleuit; neige noire*; and Guyard, op.cit., p.131.
28. Cf. *L'amour la poésie*, poem 6, p.231; 9, p.233; 27, p.240.
29. See above, Note 27.
30. The fact that the concordance listings are limited to one complete line limits our observation, at this stage, to this brief context. In a wider context, syntax plays a greater role than is perceptible here.
31. This recalls the advertisement (Summer, 1982) for Cossack Vodka: *So pure it's wicked!*
32. But here of course the negation to some extent masks the change.
33. Cf. HIGGINS, Ian, ed. *Anthology of Second World War French Poetry*. Methuen, London, 1982, pp.12-13.
34. Op.cit., p.105.
35. Op.cit., p.189.
36. OCII, pp.872-873. Eluard's italics.
37. Op.cit., p.874.
38. GUEDJ, Colette. Thèse de Doctorat d'état. Université de Provence, juin, 1982, Résumé, p.4.
39. Cf. Cohen, op.cit., p.189.
40. Guedj, loc.cit.
41. Cf. for example, Chomsky, *Aspects*, Chapter 4; LEVIN, Samuel R. *Linguistic Structures in Poetry*. Mouton, The Hague, 1969, p.15; 'Deviation - statistical and determinate - in poetic language' in *Lingua*, Vol.12, 1963, pp.276-290; Cohen, op.cit., pp.109-110; Riffaterre, *Semiotics of Poetry*, p.186; KOCHMANN, R. 'Stylistique et acceptabilité' in *Le Français moderne*, XXXVIII, 1970, pp.338-344.
42. Op.cit., Chapter 2.
43. LODGE, David. *The Modes of Modern Writing*. Edward Arnold, London, 1977, p.111: "we are not discussing a distinction between two mutually exclusive types of discourse, but a distinction based on dominance".
44. THORNE, J.P. 'Generative grammar and stylistic analysis' in Lyons, J., ed., *New Horizons in Linguistics*, Penguin Books, Harmondsworth, 1970, Chapter 9.
45. Mead, op.cit.
46. OHMANN, Richard. 'Generative grammars and the concept of literary style' in *Word* 20, 1964, pp.423-429.
47. Cf. Chapter 3, §5.

48. CHOMSKY, Noam. *Aspects of the Theory of Syntax*. M.I.T. Press, Cambridge, Massachusetts, 1965, pp.164 et seq.
49. Lyons. *Semantics, II*, pp.483 et seq.
50. The nouns selected are the 10 which occur among the most frequent in this corpus, but are not found in the first 20 of the other three frequency lists used for comparison, with the addition of *ville*, whose importance was revealed by the Distribution analysis - see above, Chapter 3 §3. The Table is established on the basis of the contexts for these nouns, given in the Supplements.
51. Chapter 1, §2 and Chapter 3, §3, Table II.
52. Cf. the reference by BARBIER, Joseph. *Le Vocabulaire, la syntaxe et le style des poèmes réguliers de Charles Péguy*. Berger-Lévrault, Paris, 1957, p.206, to Cressot. This juxtaposition of Concrete and Abstract is a semantic inappropriateness which is often a feature of the figure Zeugma.
53. Greimas, *Sémantique structurale*, p.255.
54. Culler, *Structuralist Poetics*, p.92.
55. Quoted by Culler, loc.cit.
56. RIFFATERRE, Michael. *Semiotics of Poetry*. Indiana U.P., Bloomington and London, 1978, pp.5-6, and cf. also Cohen, op.cit., p.106.
57. Culler, loc.cit., my italics.
58. *Sémantique structurale*, p.138.
59. Op.cit., p.153.

CHAPTER 8

"Tout commence par des images". OCII, p.51.

§1. The close study of the semantics of this corpus has revealed some of the patterns of meaning which characterise it. We have not yet however considered as one of the typical semantic structures the figures of speech the corpus contains. In the old rhetoric, these were devices used by orators and authors to embellish and enliven their texts; to increase their persuasive power. A large number of figures of speech is identified and described in works from Aristotle to the present day. Such figures, which may involve either semantics or syntax or both, are typical of any poetic discourse, or indeed possibly of any discourse, but particularly where it has been subject to revision and correction for aesthetic reasons. This chapter does not pretend to be a full discussion of the semantic figures of speech in Eluard's poetry. It simply attempts to suggest further possible developments of the study of the semantics of *Au rendez-vous allemand*, and some lines of thought about the role of figurative language in Eluard's occasional poetry.

It was with the theories of language developed by André Breton in his *Manifestes du surréalisme* that a crucial shift in the function and use of figurative language in poetry was first analysed. The increased importance and the enhanced role of figurative language in surrealist writing was accompanied by a simplification of syntax, somewhat in the nature of an action - reaction, or a losing on the syntactic swings what had been made up on the semantic roundabouts. Our analysis of Eluard's syntax in Chapters 9 - 11 to some extent shows this simplification. Certainly the role of imagery changed radically with the surrealists, and attempts to describe the semantics of their work using existing critical terminology - image, figure of speech and all the categories of the old rhetoric - are largely inappropriate because we are here dealing with a new and notably un-classical use of meaning. Since Eluard, even in 1944-1946, was still working largely within a surrealist framework, or at least was still influenced by his surrealist past, several aspects of the surrealist view of language and its creative potential will be useful in our analysis of his use of figurative language.

To examine the semantic characteristics of surrealist imagery, we cannot do better than to listen to the surrealists themselves, beginning with Breton. Mead says that for Breton:

the *voix surréaliste* is a form of language in which a syntagmatic process takes precedence over a paradigmatic process, a language which is totally *in praesentia*.¹

We may think of the imagery in classical poetry as the replacement of the word in the text by another, linked to the first by some aspect of shared meaning. This is predominantly, although not solely, a vertical or paradigmatic process, whereas in surrealist poetry the horizontal or syntagmatic relationships of meaning - relationships between elements present in the text - predominate:

The activity of the subconscious is, in a sense, realised in the *continuous combinatory process* of "la voix surréaliste".

The surrealist image is seen [by Breton] as an encounter *in situ*; it is not elliptic... but complete in itself, *automatic*. The surrealist image, therefore, is not metaphoric, in the sense of a relationship of equality existing somewhere *at a distance*, outside the units actually in contact.²

Breton in the *Manifestes du surréalisme* insists repeatedly on the arbitrary nature of surrealist imagery and his comment is quoted in the *Dictionnaire abrégé du surréalisme* he wrote with Eluard (pp.750-751):

Pour moi, [l'image] la plus forte est celle qui présente le degré d'arbitraire le plus élevé, je ne le cache pas; celle qu'on met le plus longtemps à traduire en langage pratique.³

This arbitrariness may be present in various guises: apparent contradiction, imbalance between the terms, anti-climax, futility, hallucination, abstract and concrete combinations, scientific impossibility, power to provoke laughter; all these are mentioned by Breton as possible ingredients of the surrealist image. As a basis of analysis they are not very useful,

since some refer to content of various kinds, some to the effect on the reader. What all have in common, and what Breton refers to again and again in speaking of images, is the necessity they impose on both author and reader to "[les] traduire en langage pratique".⁴ It is this experience of puzzle solving, of bridging distances and resolving contradictions which defines the surrealist image for him. This type of image engenders an activity in which author and reader are forced to do violence to patterns of rational thought, to attain

un certain point de l'esprit d'où la vie et la mort, le réel et l'imaginaire, le passé et le futur, le communicable et l'incommunicable, le haut et le bas cessent d'être perçus contradictoirement.

Aragon expresses a similar view of the surrealist image and the importance of the activity it generates:

Le vice appelé surréalisme est l'emploi déréglé et passionnel du stupéfiant *image*, ou plutôt de la provocation sans contrôle de l'image pour elle-même et pour ce qu'elle entraîne dans le domaine de la représentation de perturbations imprévisibles et de métamorphoses: car chaque image à chaque coup vous force à réviser tout l'Univers. Et il y a pour chaque homme une image à trouver qui anéantit tout l'Univers.⁶

and in *Traité de style* he insists on the fact that this is an activity as necessary, and as revealing, to the author as to the reader:

Que l'homme qui tient la plume ignore ce qu'il va écrire, ce qu'il écrit, de ce qu'il découvre en se relisant...

As a result of *l'activité surréaliste* "les mots groupés finissent par signifier quelque chose".⁷

This is very like Eluard's own view of the function and nature of surrealist imagery, expressed in 1936 in *Notes sur la poésie* and in *L'évidence poétique*:

La poésie est le contraire de la littérature. Elle règne sur les idoles de toute espèce et les illusions réalistes; elle entretient heureusement l'équivoque entre le langage de la «vérité» et le langage de la «création».

p.475

Ils [les peintres et les poètes surréalistes] poursuivent tous le même effort pour libérer la vision, pour joindre l'imagination à la nature, pour considérer tout ce qui est possible comme réel, pour nous montrer qu'il n'y a pas de dualisme entre l'imagination et la réalité, que tout ce que l'esprit de l'homme peut concevoir et créer provient de la même veine, est de la même *matière* que sa chair, que son sang et que le monde qui l'entoure.

p.516

Le surréalisme, qui est un instrument de connaissance et par cela même un instrument aussi bien de conquête que de défense, travaille à mettre à jour la conscience profonde de l'homme.

p.519

Un poème doit être un débâcle de l'intellect. Il ne peut être autre chose.

p.474

Aussi le poète ne connaît le titre de son poème qu'après l'avoir écrit. OCII, p.872.

For Eluard at this period, and still in 1946, a poem is:

l'effet de la surprise ... l'audace de la simplicité, la vision crue d'une réalité inspirante et inspirée, élémentaire.

OCII, p.873

The idea he expressed first in *Ralentir travaux* in 1930 (p.270):

Le poète est celui qui inspire bien plus que celui qui est inspiré.

reappears several times in his comments on poetry, and this was clearly a deeply felt conviction which long outlasted the surrealist period.

That Eluard's later work is still marked by a surrealist use of language in the creation of images, we can scarcely be in doubt. Although the criteria given by Breton in *Manifestes*⁸ are not very satisfactory as analytical tools, they do allow us to identify in *Au rendez-vous allemand* several examples of each of the categories he isolates, permitting us to assume that Eluard's war poetry is a natural development from his earlier surrealist writings. Breton's first category is *une dose énorme de contradiction*:

Ces esclaves nos ennemis

p.1231

Où les absents sont présents

p.1257

the second is *l'un des termes...curieusement dérobé*:

Un tout petit peu de sommeil

Les rendait au soleil futur

p.1275

Ils voulaient verrouiller

Notre malheureux monde

p.1284

the third, <i>s'annonçant sensationnelle, elle a l'air de se dénouer faiblement:</i>	
Ils ne trouvaient de coeur qu'au bout de leur fusil	p.1216
La mort légère	p.1256
the fourth, <i>elle tire d'elle-même une justification formelle dérisoire:</i>	
Voir clair ne sonne que ténèbres	p.1270
Maison d'une seule parole	p.1221
the fifth, <i>elle prête ... à l'abstrait, le masque du concret, ou inversement:</i>	
Ils mâchonnait des fleurs et des sourires	p.1216
Leur pays entre en eux	p.1228
criblés de vertus	p.1230
the sixth, <i>elle implique la négation de quelque propriété physique:</i>	
De l'air passe dans leur sang	p.1228
Et voici que leur sang retrouve notre coeur	p.1231
le fruit d'où naît la roue	p.1260
and finally, <i>elle déchaîne le rire:</i>	
Ainsi chantent chantent bien	
Les bons maîtres assassins	p.1254
Paris clair comme un oeuf frais	p.1259

In these definitions of the surrealist image as given by Breton the emphasis is very heavily on distance between the terms of the image. This distance exists, and is resolved, at the syntagmatic level of language - *in situ*. The semantic distance is internal to the poem and the realisation (or perhaps the actualisation) of the image occurs not when the poet writes it but when, during the reading process - that is, at a *temporal* distance - there is *rapprochement* of the elements present. This resolution of the distance in meaning between the elements is the surrealist activity *par excellence*. To clarify the very complex nature of surrealist imagery, Mead separates three aspects which he considers individually: the phonetic, the syntactic and the semantic aspects.

Here we consider only the syntactic and semantic features of Eluard's language, and in the opposite order from Mead, but the tripartite division has much to recommend it. It is also important to remember Mead's insistence that surrealist language is a complex structure of compatibilities and incompatibilities. If we confine ourselves to Breton's definition of the figurative language of surrealist poetry, we have the impression that incompatibilities are its only defining features. In fact, as we have seen (in Chapters 6 and 7), Eluard's work at least is marked almost equally by the creative use of both similarity and opposition.

It is also relevant to consider ways in which Eluard's poetry of the war period differs from his surrealist poetry. We have already seen that there are resemblances between the ways in which he used language in the two periods, but clearly there has been a development and a change of emphasis since the earlier period. Mounin is at pains to point out⁹ that Eluard, even in his surrealist period, did not, like so many surrealists, deliberately seek the "insolite", and he finds it hard to believe that Eluard was ever really totally convinced by Breton's theories of the image.

The change we may observe between the earlier writings and the war poems is concerned mainly with intent but is reflected in the language used. In his war poetry Eluard is concerned less with the dynamic aspect of the reading activity - *l'expérience surréaliste* - and more with influencing attitudes and actions in the prevailing historical context. This being so, Eluard has abandoned to some extent, if indeed he ever really held, the fundamental surrealist positions, notably the gratuity of the act of writing. His language during the war period, although it recalls the surrealist period and in particular its theories of the image, is fundamentally concerned with ensuring the transmission of a message of hope which will have repercussions outside the reading process, in the everyday life of his readers. Certainly the poetry is still deliberately provocative, but it is aimed now at changing habitual patterns of thought and action in quite new and radically different circumstances. We need not enter

into a lengthy discussion of the merits and demerits of occasional poetry, for Eluard himself has considered this problem at length and we cannot do better than quote his own conclusions:

L'ordre de la poésie ne se confond pas nécessairement pour le poète avec telle ou telle vérité particulière, mais il les déborde toutes et remet constamment le monde en question. Ainsi, tout poète est un poète de la *circonstance*: il crée, pour répondre à une situation donnée, dont il n'est pas le maître...

Le poète est dirigé. Il ne fait pas ce qu'il veut, mais ce qu'il peut. Les circonstances s'imposent à lui d'une manière imprévisible. OCII, p.872

and in the essay of 1952 on *La poésie de circonstance*:

Encore une fois, donnons raison à Goethe: "*Tout poème est de circonstance*." Et pour donner tort aux tenants d'une poésie immatérielle, répétons-le: pour qu'un poème se transporte du particulier au général et prenne par là un sens valable, durable, éternel, il faut que la circonstance s'accorde avec les plus simples désirs du poète, avec son cœur et son esprit, avec sa raison. OCII, p.940

The result of the changed *circonstance* means that the war poetry uses language in a different way from the surrealist poetry. While much of the imagery now is still *in praesentia*, it is to be understood within new parameters of experience of which both poet and reader are necessarily very much aware. The *in absentia* images are also limited to some extent in their scope by the consciousness poet and reader share of the historical moment in which writing and reading take place. The giddy flights of meaning of the surrealist period are, of necessity but perhaps sadly, lacking from the war poetry. What is striking is the extreme virtuosity with which Eluard handles imagery within the externally imposed limits - *la circonstance*. The deciphering of the imagery in the war poetry involves almost always reference to physical and psychological aspects of war and an expression of encouragement to resist its destructive power. It also involves those things which are "valable, durable, éternel".

§2. The two types of semantic structuring we have been considering in Chapters 6 and 7, Reinforcement and Opposition, both produce figures of speech in Eluard's poetry. Metaphor and metonymy are relationships which arise in the context of semantic Reinforcement. Opposition, on the other hand, also produces figures of speech, but here they are based on differences of meaning. It is this type of figure of speech which we consider first. In the second part of this chapter we examine metaphor and metonymy.

Among those who have contributed to the revival of interest in rhetoric, and to its rigorous application in stylistics, are the researchers known as Groupe μ . Following their work on *Rhétorique générale* (1970)¹⁰, they published in 1972 a study of the figures of speech in Eluard's *La halte des heures* (p.1064, Volume 50, *Sur les pentes inférieures*, poem 6), written in 1940-1941. This very detailed analysis, although somewhat stark in its presentation, reveals an Eluardian use of figures of speech which is also to be found in the later war poetry. The analysis shows, from the title onwards, the importance of the figures of Opposition: oxymoron, antithesis and paradox. These are described as *figures dialectiques*.¹¹ The fact that they have received less critical attention than what we might loosely call the figures of comparison indicates, among other things, that in the work of most poets they are of less importance than metonymy and ~~than~~ than metaphor and simile. The word *oxymore* is absent from many dictionaries, including the *Petit Robert*, although Molino and Tamine¹² give this figure considerable importance.

What we have chosen to call the figures of Opposition are either oxymorons, based on a confrontation of opposite meanings in juxtaposed words:

regards aveugles	p.1271
Dormeur vois	p.1258
hideux miracle	p.1274
absents ... présents	p.1257

or paradoxes:

Dans le paradoxe, l'énoncé linguistique contient la négation d'une réalité, qui est soit assumée ailleurs dans le discours, soit acceptée implicitement par ce même discours.¹³

In *Au rendez-vous allemand* we might give the following instances:

Les bons maîtres assassins	p.1254
Ces esclaves nos ennemis	p.1231
Leur misère leur bien-aimée	p.1216

Dans l'un et l'autre cas la contradiction n'est point dénoncée, mais simplement présentée par un discours qui laisse au lecteur le soin de remarquer, grâce à sa compétence linguistique ou grâce à sa compétence logique, une incompatibilité, mais qui feint de tenir - ou qui tient - cette contradiction pour inexistante.¹⁴

The reader must achieve his own resolution of the incompatibilities, and this is perhaps the explanation for the mental stimulus Fontanier attributes to paradoxes¹⁵, since:

ce n'est pourtant pas sans un peu de réflexion que l'on peut bien saisir et fixer ce qu'il [le paradoxe] donne réellement à entendre.

The *beauté* of the example he quotes is due not only to the metaphor *qui le met tout en image*, nor to the antithesis *si vraie et si naturelle* but to:

cette force, cette énergie et cette vérité d'expression de l'apparente contradiction.

Given Eluard's aims in writing his war poetry, figures based on contradictions, while a characteristic of much of his poetry, have a particularly important role to play in his writing of this period. As Groupe μ puts it:

On ne peut pas dire que les figures dialectiques s'imposaient à Eluard, mais peut-être que le paradoxe, l'antanaclase, l'antithèse et l'oxymore sont, dans le registre des figures possibles, celles qui conviennent le mieux à une poésie qui veut dépasser le réel en conciliant ses éléments... A qui entreprend de changer le monde par l'écriture, ils paraissent s'imposer comme les plus aptes à donner du monde nouveau une image qui n'est pas un ailleurs mais un ici transformé.¹⁶

§3. Thus the use of contradictory figures, the figures which result from semantic Opposition, in which a resolution of opposites is required, becomes in itself a metaphor of the actual world confronted with the new transformed and transforming world which Eluard wishes us, as he wished his original readers, to create.¹⁷ By constantly obliging us to resolve paradoxes and oxymorons, he obliges us to see how the actual could become the ideal:

L'Allemagne asservie	
L'Allemagne accroupie	p.1254
nos bourreaux absurdes	p.1186
La faiblesse des meurtriers	p.1099
Ces esclaves nos ennemis	p.1231

These are his aims, to be achieved through love:

[l']amour en guerre p.1181

which paradoxically engenders a purifying and cleansing hatred:

Et selon l'amour la haine p.1227

La haine ... combattant pour l'amour. p.1221

He wants to convince us that present suffering can have a positive outcome:

l'avenir d'une agonie p.1184

that the fallen have not died in vain, that they have died *pour la vie* (p.1257), that death itself is not final:

Un homme est mort qui continue la lutte p.1262

and that fraternity can totally transform us, make us invincible:

Et la bêtise et la démence	
Et la bassesse firent place	
A des hommes frères des hommes	
Ne luttant plus contre la vie	
A des hommes indestructibles	p.1063

As Eluard explained in *La poésie de circonstance* (OCII, pp.931-944) - in 1952:

Mais nous savons bien, au fond de notre cœur, que ces vaincus n'en ont que l'apparence, que ces morts ne sont pas morts dont l'action, la parole, l'exemple vivent et que c'est en nous qu'ils font un pas en avant.¹⁸

The role of French poetry during the war and the Occupation in particular was quite clear:

elle [la poésie française] s'est rapprochée des hommes malheureux, elle a voulu mener la guerre à l'oppression et à la guerre, elle a retrouvé une voix collective.¹⁹

This possibility of waging war against the oppressor, of undertaking an apparently impossible task, was realised first by the poets, those irrational beings who are not bound by the restrictions of everyday logic and common sense:

Les poètes savent que la victoire est possible, que la paix est le seul mot d'ordre, la seule annonciation qui ait perduré, le seul avenir possible. C'est pour cette réalité que nous luttons.²⁰

§4. The role of oxymorons, paradoxes and antitheses is therefore not only dialectic but also dynamic, since their resolution will lead to changed ways of thinking about the real world, and to ideas on how to transform it into something close to the ideal.

Puisqu'il s'agit tout naturellement de chercher le lieu où la contradiction s'assume en disparaissant, la répétition de la figure d'Opposition entretient une tension et soutient l'intérêt dans l'attente d'une résolution satisfaisante, qui sera donnée au niveau autonome de la figure ou bien qui sera fournie par l'ensemble du texte, ... Cette résolution ne peut s'accomplir que dialectiquement, c'est-à-dire par un procès; dès lors, le paradoxe paraît bien conférer au texte une valeur dynamique.²¹

This function of the figures of Opposition is closely tied to Eluard's ideas on occasional poetry. The figures take as their departure point the real world, the occasion, but their resolution obliges us to transcend known reality, and to envisage dramatic and wonderful transformations, a new heaven and a new earth. To write this antithetical poetry is for Eluard:

chanter une circonstance liée au devenir, une circonstance par laquelle l'homme fait un pas vers la vie²²

and this *pas vers la vie* is itself a paradox, for such poetry makes of *la poésie de circonstance*, *la poésie éternelle*.²³ The effort made by Eluard and other French poets writing during the Occupation to create something *valable, durable, éternel*²⁴ has had (as Eluard could see in 1952) a long-lasting effect on French poetry:

La poésie française, malgré ses habitudes et malgré toutes les limitations et les contraintes, est sortie considérablement grandie des épreuves que la France a subies pendant les années de guerre et d'occupation.²⁵ (OCII, p.943)

The fundamental importance of the figures of Opposition in Eluard's war poetry is one of the main features which separates it irrevocably from the earlier surrealist poetry. As we have seen (in Chapter 6), the basis of surrealist imagery and its most important figurative device is the metaphor *in absentia*. It is one of the somewhat unsatisfactory features of surrealist poetry that it:

peut ne recourir qu'à la métaphore; elle peut se donner du fortuit et établir le protocole de la rencontre entre une machine à coudre et un parapluie. Mais elle n'obtient ainsi qu'un merveilleux bric-à-brac.²⁶

Eluard's own surrealist poetry exploits paradox as well as metaphor, but the balance of the two is such that metaphor predominates in the earlier poetry. The constraints of the Occupation, the conviction that *la victoire est possible*, that peace is *le seul avenir possible*, has meant that the figures of Opposition take on, in the war poetry, a new and vital role; for on the dynamism which is inherent in them depend the poet's hopes of realising the ultimate human paradox:

l'éternel désir des hommes qui est de vivre contre le désastre et la ruine. (OCII, p.944)²⁷

§5. The recent revival of interest in the old rhetoric has largely ignored the antithetical figures of speech and privileged metaphor (and to a considerably lesser extent metonymy).²⁸ Some writers consider virtually all figurative language to be an example of metaphor, and it is widely accepted that metaphor is the most frequent figure in poetry. It is described by some writers as a defining feature of poetic discourse, and by Nietzsche as *un trait distinctif de l'humanité*. Historically, the distinction between metaphor and metonymy has not always been made.²⁹ Aristotle's definition of metaphor³⁰ seems to us more like a definition of

metonymy, although elsewhere³¹ he likens simile to metaphor. This relationship is also noted by Cicero³² and Quintilian³³, who both not only define metonymy separately³⁴, but also distinguish between synecdoche and metonymy. A recognition of two broad strands of figures of speech based on different kinds of comparison or similarity is found also in Fontanier.³⁵ In modern times, Groupe μ ³⁶ has produced a new tri-partite analysis which considers both synecdoche and metonymy as special kinds of metaphor, "un principe que beaucoup d'auteurs acceptent aujourd'hui".³⁷

Interesting though this new approach is, the work by Jakobson in a completely different domain - a study of the linguistic aspects of aphasia³⁸ - produced quite dramatic support for the classical bi-partite view of metaphor and metonymy. Jakobson's research showed that there are two quite distinct types of aphasia, and this led him to suggest that, semantically, language is structured in two ways, or along two axes, those of similarity (metaphor) and contiguity (metonymy). Metaphor, he found, is based on similarity of meaning:

La similitude relie un terme métaphorique au terme auquel il se substitue³⁹ and is easier to analyse than metonymy, *fondée sur un principe différent*, contiguity. This, he says, is why so much more has been written about metaphor than metonymy. The fundamental distinction between these two figures corresponds, according to Jakobson, to an equally fundamental (although not scientifically attested) distinction between the poetic and prose. The poetic (and this has often been wrongly interpreted as meaning poetry) is *centré sur le signe* and governed by *le principe de similarité*; prose is centred *sur le référent* and *se meut essentiellement dans les rapports de contiguïté*.⁴⁰

Jakobson's work on aphasia has had an enormous influence, and his

metaphor : metonymy :: prose : poetry

theory has been widely accepted. Lodge discusses it in some detail⁴¹, but is careful to point out⁴² that what Jakobson calls the poetic embraces (at least in theory) the whole of literature. Although the critical response to metaphor is different from the response to metonymy⁴³, the two figures are to be found in concurrence in both prose and poetry:

We are not discussing a distinction between two mutually exclusive types of discourse, but a distinction based on dominance. The metaphoric work cannot totally neglect metonymic continuity if it is to be intelligible at all. Correspondingly, the metonymic⁴⁴ text cannot eliminate all signs that it is available for metaphorical interpretation.

The balance between metaphor and metonymy in Eluard's poetry is very fine, with the apparent predominance, rare in poetry, of metonymy. Let us now define the two terms more closely, and look at the poetry to see why this is so.

§6. For the purposes of this study, we have accepted Jakobson's findings that there is a fundamental distinction between metaphor and metonymy. We include synecdoche with metonymy, and describe loosely all figures of speech based on contiguity as metonymic. The following definitions from the Oxford English Dictionary are used:

Metaphor:

The figure of speech in which a name or descriptive term is *transferred* to some object different from but *analogous* to that to which it is properly applicable.

Metonymy:

A figure of speech which consists in *substituting* for the name of a thing the name of an attribute of it or something *closely related*.⁴⁵

These definitions make it clear that in metaphor an imaginative leap is involved, since it is a figure based on analogy or comparison, and in this connection a study of explicit comparisons in Eluard's work might well be fruitful.⁴⁶ There is less arbitrariness in metonymy since it involves logical relationships. The choice of relationships to privilege in this way remains however highly subjective.

These definitions, like most definitions of these figures, assume that they apply only to nouns, an assumption which is successfully challenged by Brooke-Rose's *Grammar of Metaphor* and work done since then. They do however make it clear that here we are dealing with relationships based on Reinforcement rather than Opposition. Many of the examples

quoted in Chapter 6 (Reinforcement) have a heightened impact because the semantic Reinforcement is also either a metaphor or a metonymy.

§7. The metaphors in *Au rendez-vous allemand* are of two kinds, the typical Eluardian metaphors and the less predictable ones, fresh-minted for this volume. Among the recognisably Eluardian metaphors are those drawn from the natural world and the natural time cycle. Some are very clearly articulated noun equivalences:

Tes yeux étaient le pays
Ils étaient une vallée p.1183
Que le bonheur soit la lumière p.1262

while in others the deletion of the copula gives a poetically denser kind of comparison:

Daddy des Ruines
Homme au chapeau troué
Homme aux orbites creuses p.1225
Une seule pensée une seule passion
Et les armes de la douleur. p.1227

Even denser are those metaphors where the comparison is suppressed:

Des combattants saignant le feu (=sang) p.1227
Sous un masque de soleil (=déguisés par la lumière) p.1256
la dent (=froid sévissant) d'un hiver p.1260

Metaphors are also expressed by adjectives:

la souveraine (=des souverains; =de l'occupant) inégalité p.1260
Grêlée éthérée de balles p.1269
ténèbres ... pleines ... de ... pus p.1270

and by verbs:

Rire à la vie et naître au rire. p.1264

Among these examples are some of the metaphors created especially for *Au rendez-vous allemand*. There is no need to give more numerous examples - certainly there is no shortage of good metaphors - as it is clear from even so brief a list that the text is very rich in metaphors in many semantic domains, actualised through a variety of syntactic features, and that the poetic density and force of the text is the result in large measure of its metaphorical richness.

§8. We have referred elsewhere to the historical and social context in which these war poems were written, and when we begin looking for figures of speech it becomes increasingly apparent that, while the poems are in no sense a narration, they do in fact set out to provide a description of an actual situation. In this, they resemble the realist novel.⁴⁷ Like the realist novel they take real recognisable events, and make them stand for more abstract and general concepts, to which they are actually related; for example, the death of Péri (p.1262) becomes a particular case of Death - the particular for the general, the *species* for the *genus*.

The title of the first poem in *Au rendez-vous allemand*, *Avis* (p.1253) uses the notices plastered everywhere by the Germans to represent those who displayed them (the announcement for the announcers) and also to evoke the emotional reactions of fear and hatred these *Bekanntmachungen* provoked among the people of occupied Paris (the cause for the effect). *Courage* (pp.1230-1), which appears second in the Table⁴⁸, uses occupied Paris to figure what it is part of - occupied France - and, by personification, what it contains - subjugated Frenchmen. Every death is part of the total losses suffered in the war and in all wars; it is part of the greater cycle of life and death. Every act of cruelty and hate is a product of the total cruelty and hatred involved in waging a war. Every time someone suffers, all his fellow humans suffer:

il in *Avis* p.1253
la malheureuse in *Comprenez qui voudra* p.1261
les pauvres et les innocents in *Le même jour pour tous* p.1263
cet enfant in *Les armes de la douleur* pp.1226-7

To a far greater extent than is usual, at least in non-occasional poetry, the content of the poems and the poems selected by Eluard for inclusion in *Au rendez-vous allemand* are dictated by the period of their composition and the occasion which provoked it. To put this another way, there are in operation certain rules governing the selection of subjects for poems, and the selection for this volume of previously written poems:

Courage (volume 58); *Les sept poèmes d'amour en guerre* (volume 55); *Critique de la poésie* (volume 57) ; *L'aube dissout les monstres* (volume 57); *Enterrer y callar* (volume 57); *Les armes de la douleur* (volume 58); *Bêtes et méchants* (volume 58); *A celle dont ils rêvent* (volume 58); selected poems from *Poésie et vérité 1942* (volume 53), beginning with *Liberté*; *Sur les pentes inférieures* (volume 50); *La dernière nuit* (volume 52); and then in a kind of post-face, some poems written as early as 1936, about the situation in Spain:

Novembre 1936; *La victoire de Guernica* (volume 36); *Les vainqueurs d'hier périront* (volume 40, 1939).

Any poem included has had to satisfy criteria of relevance, of relationship to the historical situation and to the other poems, if its selection is to seem natural, *réaliste*, acceptable both to poet and reader. These criteria are all based on relationships of contiguity, both temporal and logical. In this, *Au rendez-vous allemand* resembles the realist novel. Not only do the titles and the themes of the poems have a metonymic relationship to one another, but the semantic structures within each poem are also in a relationship of contiguity with one another. The war poems are, to a far greater extent than is normal in poetry, part of their period. They exist to perform a function at a particular time and among a particular group of people. In this they are a metonymy for their historical moment, their 'occasion'.

We have referred already to the way in which a passage is achieved between the particular and the general. This too is a type of metonymy, in which a particular instance (the death of Péri, for example) can be made to stand for a wider or more general concept (Death). This metonymic relationship is particularly carefully developed in the major themes of the corpus: love for a single, named comrade becomes Love; a poor degraded female becomes Degradation ...

It may also be expressed by a particular instance of a general idea, as for example in the poem *Vendeurs d'indulgence* (poem 20, pp.1273-4) where the general ideas of *le mal* and *le bien* (line 1) are developed throughout the poem in a constant interchange between the general and the particular. Although the particular for the general may not normally be included in the definition of metonymy, the inter-relationship here is very effective, since the reader perceives the contiguity and feels the two things to be in a metonymic relationship. This is true both internally (in the poem) and externally, in the sense that they also recreate parts of his own lived experience. The play on the general/particular polarities succeeds for Eluard, because it becomes a metonymy in this particular historical context; the relationships between the terms of the oppositions are clear and necessary, and a part of everyday living. To quote Eluard again:

pour qu'un poème se transporte *du particulier au général* et prenne par là un sens valable, durable, éternel, il faut que la circonstance s'accorde avec les plus simples désirs du poète, avec son cœur et son esprit, avec sa raison. OCII, p.940

§9. Lodge⁴⁹ suggests, and Culler⁵⁰ appears to agree, that the metonymic literary text poses a problem if we accept Jakobson's scheme, in which:

the POETIC (i.e. the literary) is homogenous with the metaphoric mode, which in turn is opposed to the metonymic mode. How, then, can the metonymic be assimilated to the POETIC?

He then proposes a solution to this dilemma by suggesting that "the literary text is always metaphoric" in the sense that "the text is the vehicle, the world is the tenor". In the metonymic text, however, this metaphor is actualised through metonymy:

the [prose] writers create the illusion that their stories are or were parts of real history, from which they have been cut out and of which they are representative⁵²

and the relationship between this kind of writing and "life" is one of contiguity. We have

Aristotle

seen with Eluard that it is not only in writing "stories" that a writer may create a literary text, a poetic text, which is in a metonymic or contiguous relationship with "life".

The solution to the problem discussed by Lodge (and Culler) is more complex in the case of Eluard's war poetry than the one proposed for realist fiction. On one level it is possible to accept that the whole text - while on balance more metonymic than metaphoric - is in fact the vehicle of a metaphor whose tenor is Life or The World. The neatness of such a solution cannot conceal the fact, a final and dramatic critical paradox perhaps, that in *Au rendez-vous allemand* we have a literary text which was and remains an integral part of the situation which gave rise to it.

The very act of writing this poetry, indeed the act of reading it as well, was a part of the whole Resistance, and was and is a metonymy for all the various forms of resistance being practised at the time. It is for this reason that we have chosen to call it *la poésie résistante*. Eluard's act of resistance in writing the poems and having them published and circulated is part of a larger whole - the Resistance - and at the same time the motive force for a number of other different individual acts of resistance. Thus the metonymy has two directions: it underlines the links between the resisting individual and itself, between itself and the resisting nation. Further, it provides the transition from concrete to abstract, between the concrete day by day resistance of one man and the abstract concept of Resistance, between one man's dying and the idea of Death. It stands at the divide between two related events or states and makes powerfully explicit the necessary connection between them. It encapsulates and exemplifies a real time and real events, it is a metonymy of its *circonstance*.

Eluard's war poetry is, partly through its metaphorical power, liberated from historical constraints, from the particular *circonstance* of its composition; the general and abstract truths it contains have a relevance far beyond the period of the Occupation and the war. Partly this is because of Eluard's extreme precision and fastidiousness, because, as Mounin suggests⁵³, he avoided "la chasse aux images, l'obsession des images". Partly too, it is because, for Eluard, the poetry took precedence over the occasion; because he was a poet and not (like so many other war poets) a versifier. His war poetry is also, therefore, a metaphor for Life and The World. This is poetry which has surpassed and survived its occasion: resistant poetry.

NOTES

1. Mead, op.cit., p.26.
2. Loc.cit.
3. Breton, *Manifestes*, p.52.
4. Loc.cit.
5. Op.cit., pp.76-77, *Deuxième Manifeste*.
6. ARAGON, Louis. *Le Paysan de Paris*. Gallimard, Paris, 1926, p.80.
7. *Traité*, p.190.
8. pp.52-53.
9. OCI, pp.-1393.
10. Groupe μ , *Rhétorique générale*. See especially p.110, figure showing links between metaphor, synecdoche and oxymoron.
11. Op.cit., p.144. See also Cohen, op.cit., p.119; Barbier, op.cit., pp.233 et seq.
12. *Analyse linguistique de la poésie*, pp.220 et seq.
13. Groupe μ , loc.cit.
14. Loc.cit.
15. Fontanier, op.cit., p.137.
16. Groupe μ , 'Le jeu des figures ...', p.146.
17. Lodge, *Modes*, p.109; see also ULLMANN, Stephen. *Language and style*. Blackwell. Oxford, 1966, pp.177-178.
18. OCII, p.933.
19. Op.cit., p.944.
20. Loc.cit.
21. Groupe μ , loc.cit., p.145.
22. OCII, p.940.
23. Op.cit., p.931.
24. Op.cit., p.940.
25. Op.cit., p.943.
26. Groupe μ , loc.cit., p.146.
27. OCII, p.944.
28. Cf. CULLER, Jonathan. 'The problem of metaphor' in *Language Meaning and Style. Essays in memory of Stephen Ullmann*. Leeds University Press, Leeds, 1981, p.5; see also Culler, *Signs*, p.188; Cohen, 'Théorie de la figure'; Molino and Tamine, pp.176-177; Ullmann, *Language and Style*, pp.177-178; etc.
29. LE GUERN, Michel. *Sémantique de la métaphore et de la métonymie*. Larousse, Paris, 1973, p.11.
30. *Poetics*, XXI, 7-15.
31. *Rhetoric*, III, iv.
32. *De Oratore*, III, 155.
33. *Institutio Oratoria*, VIII, vi, 4-18.
34. Cicero, *De Oratore*, III, viii, 167; Quintilian, *Institutio*, VIII, vi, 23-28.
35. Op.cit., p.99, *métaphore*; pp.213-215, *métonymies*.
36. Groupe μ , *Rhétorique générale*.
37. TODOROV, Tzvetan. 'Synecdoches' in *Sémantique de la poésie*, p.15.
38. JAKOBSON, Roman. *Essais de linguistique générale*. 2 vols. Minuit, Paris, 1963; 1973, I, Chapter 2; here, pp.61-67.
39. Op.cit., p.66.
40. All these quotations are from Jakobson, *Essais*, I, pp.66-67.
41. *Modes*, Part 2, especially Chapters 1-3.
42. Op.cit., pp.90-91.
43. Op.cit., p.93.
44. Op.cit., p.111; cf. p.80: "dominance of one quality over another".
45. My italics.
46. Cf. e.g. Barbier, op.cit., Chapter V.
47. Lodge, *Modes*, p.112.
48. OCI, p.1641.
49. *Modes*, Part Two, Chapter 8.
50. CULLER, Jonathan. *The Pursuit of Signs*. Routledge and Kegan Paul, London, 1981, pp.188-209.
51. Lodge, op.cit., p.109. Jakobson himself suggests the need to consider the *balance* of the metaphoric and the metonymic in a text: *Essais*, I, pp.218, 221.
52. Loc.cit; cf. also Jakobson, *Essais*, I, p.238: "En poésie toute métonymie est légèrement métaphorique, toute métaphore a une teinte métonymique". Cohen, op.cit., pp.202-203, insists on a sharp distinction between prose "qui respecte le code dénotatif" and poetry.
53. OCI, p.1393.

CHAPTER 9

§1. One of the assumptions with which this thesis began was that transformational grammar might be useful in analysing Eluard's poetry. It owes much to the ideas of Thorne¹ and Ohmann² who first set up this train of thought and relies for parts of the syntactic analysis presented in this chapter on Chomskian notions of deep structure.³ It grew out of a conviction, which remains intact, that syntax does not simply function as a setting for semantic items, but has in itself an important role to play in actualising meaning and in the poeticising of experience. In this final section there are three chapters devoted to syntax. The first deals with the syntax of the noun phrase and techniques of deletion; the second with syntactic parallelism; the third, an analysis of syntactic duality, attempts a synthesis of the methods discussed. This by no means exhausts the field of syntactic analysis: the aspects chosen are those which seemed to play the biggest part in these particular poems.

The separation between semantics and syntax is, as we have already seen, not always clear:

There is often no clear demarcation between matters of syntax and matters of semantics, but rather a constant transition from syntax to meaning, from semantics to sequence.⁴

In Chapter 8 we also noted that the analysis of the semantics and the syntax of surrealist imagery had led to the conclusion that the extreme richness of the semantics in such imagery was counterbalanced by a rigorous simplicity of syntax:

Incoherent, irrational, ambiguous, these are some of the terms frequently used to describe surrealist images ... most critics ... agree that these characteristics do not result from the syntactic structure of surrealist texts. Indeed, after reading a large amount of surrealist texts one has the impression that surrealist syntax is not only regular but regular to the point of being banal and often banal to the point of being clumsy.⁵

Mead's point of view is upheld by other critics, including Balakian:

Maîtres d'une syntaxe impeccable, les surréalistes n'ont pas dédaigné le cadre grammatical.⁶

Although at the period we are studying Eluard was, by comparison with the surrealist period, "soumis davantage aux pressions du réel"⁷, his syntax, like his semantic structures, retains to a large extent the flavour of the surrealist period. This is very marked in his deletion techniques (see below, §9) which are the basis for many *in praesentia* metaphors. His use of determiners and the construction of the noun phrase (§§2-6) are, on the other hand, more closely related to metonymy: they allow a semantic connection to be established between the part and the whole, the particular event and the general experience of which it is an example, and so are particularly well suited to the war poetry.

In this chapter we describe some of the syntactic patterns which mark Eluard's poetry: the distribution of determiners and qualifiers, the position of nouns, the tenses of the verbs and some aspects of sentence structure. In each case we then show the effect this syntactic patterning has on meaning.

§2. The basis of the semantic patterning of Eluard's war poetry is, as we have seen (Chapter 7, §7), an interweaving of the abstract and the concrete, of impersonal concepts expressed by nouns such as *la vie*, *la mort*, *la justice*, and more personal or particular experiences of these things. The constant semantic movement, exemplified in Chapter 5, §7, by the semantic description of *feu* is reflected not only in the themes of the poems, or in the words in which these themes are expressed, but also in the syntax of the nouns which carry the concepts. Because of its close and obvious links with semantics, the syntax of the noun is the first of the syntactic areas to be examined in this section. The Key Nouns of the text (Table XV) are the basis of this investigation of the noun and its immediate context, known in transformational grammar as the Noun Phrase (NP) or *syntagme nominal* (SN). The importance of nouns and noun constructions in this corpus has already been referred to, and this is something which will become even clearer in succeeding paragraphs.

The Noun Phrase and its constituents are among a relatively small number of the features of language which have been analysed in great detail by transformational grammarians, and this testifies to the importance accorded to this feature of syntax in ordinary non-poetic language. Because ordinary discourse has been the basis for most analyses, it is not always easy to apply the findings of modern grammarians to poetic discourse - a type of discourse whose primary function is not the transmission of a message. Nevertheless, the descriptive framework set up in transformational grammar provides us with a very good starting point.

In modern French the noun is accompanied almost always by what is called a determiner. This co-occurrence of noun and determiner is one of the defining characteristics of the noun. (Others are its behaviour in context with verbs and prepositions.) The noun phrase, consisting basically of noun and determiner, may then be completed by an optional qualifier of some kind:

NP: Det + N + (Qual)

The notion of the determiner does not exist in traditional grammar, but it is one of the very useful concepts of transformational grammar which results from an analysis of word distribution:

La grammaire traditionnelle parle peu de "déterminant"; en fait elle distingue surtout diverses "espèces de mots" (articles définis, indéfinis, adjectifs possessifs ...) sur des critères morphologo-sémantiques, négligeant en particulier leurs propriétés distributionnelles. L'analyse distributionnelle, en revanche, amène à poser un constituant unique du SN, le *Déterminant (dét)*. Ce constituant regroupe les éléments directement dépendants du nom placés à sa gauche qui ont pour fonction d'*actualiser*.⁸

These authors go on to describe three *classes distributionnelles* of determiners of which only one - *l'actualisateur* - is necessarily present. It is this class which interests us in the first part of the syntactic analysis of the SN:

Par définition tous les actualisateurs appartiennent à la même classe, puisqu'ils commutent dans le même environnement; Act: {Article, Démonstratif, Possessif, Tel}.⁹

Thus, in transformational grammar, the *actualisateur* can be present in a given piece of language as either (a) an article, (b) a demonstrative or a possessive adjective or (c) as one of a class of indefinite adjectives represented by *tel*. The article has three possible representations: (i) zero (Q), (ii) *un*, (iii) *le (la)* and their plurals. But a quick glance at the contexts for *amour*¹⁰ for example, shows us that in the space which immediately precedes the noun there is either no article (article Q), (a)(i):

Les sept poèmes d'amour en guerre	p.1181
Aime amour ma maison	p.1195
Amour espoir de nature	p.1265

the article *un*, (a)(ii):

Les lèvres d'un amour doux	p.1229
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the article *le*, (a)(iii):

Car nous apportions l'amour	p.1183
L'amour brillant en plein jour	p.1221

a possessive adjective, (b):

Et pour illuminer mon amour et ma vie	p.1201
A fleur de notre amour	p.1195

or an indefinite adjective, (c):

Mon miroir tout amour.	p.1199
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Similarly the noun *ciel* is preceded by either article Q, (a)(i):

Entre deux vagues de ciel noir	p.1214
Qui nous enlève ciel et terre	p.1240
Il n'y a pas de ciel plus éclatant	p.1274

the article *un*, (a)(ii):

Aimer rêver et rire sous un ciel clément	p.1260
Etoile unique étoile inerte d'un ciel gras	p.1263
the article <i>le</i> , (a)(iii):	
Et le ciel est sur tes lèvres	p.1198
Sous le ciel de tous les hommes	p.1228
Autour de moi l'herbe trouva le ciel	p.1110
or a possessive adjective, (b):	
Quand notre ciel se fermera	p.1239
Quand les cimes de notre ciel	p.1239
If we examine the contexts of other Key Nouns, we find that they too conform to this pattern, and also that the very frequent nouns tend to occur in context with one another ¹¹ :	
Et l'amour avec la nuit	p.1199
Amour espoir de nature	p.1265
Du ciel entier et de la terre	p.1222
Qui nous enlève ciel et terre	p.1240
Terre terre espoir et terre	p.1220
Le bel espoir du soleil	p.1119
Feu de terre et de terreur	p.1264
Nous mèlerons le feu de l'espoir à nos cendres	p.1283
Chaque fleur a son soleil	p.1196
Fils d'espoir et fleur miroir oeil et lune	p.1226
Un pour la vie un pour la mort un pour l'amour	p.1226
L'espoir la mort l'espoir la mort	p.1227
Toute leur nuit leur mort leur belle ombre misère	p.1216
la nuit qui meurt sur terre	p.1298
Le soleil met la terre au monde	p.1240
Le soleil vert la santé de la terre	p.1199
Toujours vit l'espoir sur terre	p.1221
Il n'y avait plus qu'une ville aux couleurs de l'homme, terre et chair, sang et sève	p.1298
Ville durable où j'ai vécu notre victoire sur la mort	p.1298

Both syntax and semantics are at work here, so that the frequent nouns have a powerful reinforcing effect on one another.

When we consider frequencies, however, it is clear that, for almost all of the Key Nouns, there are few possessive and even fewer demonstrative and indefinite adjectives (Determiners (b) and (c)). There is for all (except *nom*) a preponderance of articles (Determiner (a)), with some article *Q*(i), some indefinite articles (ii), but always (except for *fleur* and *ville*) a preponderance of definite articles (iii), with the singular far more frequent than the plural. Although such a pattern may be standard in French, the overwhelming frequency of the singular definite article in the table means that we must consider it to be of stylistic importance.

TABLE XXXI
Syntactic Context of Key Nouns in whole corpus

Key Noun	Singular						Plural		
	Ø	le	un	mon	ce	autre	Total	Total	
amour(s) [32]	7	18	1	2	-	1	29	3	32
ciel [29]	3	21	2	3	-	-	29	-	29
espoir [28]	8	17	-	2	-	-	28	-	28
feu(x) [41]	7	14	14*	-	5	-	40	1	41
fleur(s) [29]	8	8	-	-	-	1	17	12*	29
mort [47]	3	39	-	5	-	-	47	-	47
nom(s) [42]	2	17	-	20*	-	-	39	4	43
nuir(s) [64]	9	41	3	3	4	1	60	4	64
soleil(s) [49]	5	36	4	2	-	1	48	1	49
terre [61]	28*	30	2	-	1	-	61	-	61
ville [20]	14*	3	2	1	-	-	20	-	20

*12

As we can see then, from the Table of Determiners in the Noun Phrase, the main interest for our purposes of these determiners lies in the way the singular, definite article (Column 4) is used, while Article *Q* (Column 3), the next most frequent determiner, must also be examined. Since grammatical logic seems to demand it, we shall begin with an analysis of Article *Q*, and then, in §§4 and 5, show how the predominance of the singular definite article affects the meaning of the poems.

§3. There is a considerable difference between the grammatical descriptions offered by modern grammarians and those to be found in more traditional grammars. Chiss et al., for example, are interested firstly in a distributional analysis and the description of syntactic functions. Of article *Q* they say:

L'article a trois réalisations possibles: *zéro* (*Q*), *un*, et *le* ainsi que leurs pluriels. L'actualisateur *Q* est peu usité en français contemporain, relevant surtout du discours répété (*Q*pauvreté n'est pas *Q*vice; avoir *Q*peur ...) ou d'un niveau de langue recherché: ceci est logique dès lors que le déterminant tend à devenir la marque même de la catégorie nominale.¹³

On the question of distribution, Grevisse says of article *Q* that it is to be found:

2^o Dans certains dictons et proverbes

3^o Dans certaines énumérations

4^o Devant le nom apposé ou attribut¹⁴

while Chiss et al¹⁵ say:

N est précédé de O surtout en position d'attribut ou d'apposition du SN, après préposition et dans des structures du type SN + *de* + O + N.

Typical contexts for Article *O* + N are therefore:

(i) proverbs: — ?

(ii) lists:

Graine et fleur et fruit et graine

p.1273

(iii) apposition:

Fils d'espoir et fleur miroir oeil et lune

p.1226

(iv) object of a preposition:

Et tout est commun sur terre

p.1288

(v) noun complements:

Feu de terre et de terreur

p.1264

To these Martin¹⁶ adds other contexts, rare in Eluard:

(vi) Adjective + Article Q + N:

bleu ciel

(vii) NP + Article Q + N:

prix choc

where the noun, although morphologically unchanged, functions as an adjective¹⁷;

(viii) NP + *être* + Article Q + N:

Il est professeur

where N is a class or profession.¹⁸ This last is a good example of the combination of syntactic and semantic features in the environment of Article Q.

As well as the contextually defined occurrences of Article Q, it may also be an indication of:

(ix) the vocative case¹⁹:

Dormeur vois la vie est vaine

p.1258

(x) an exclamation or oath

(xi) a proper name²⁰:

Péri est mort

p.1262

and it is to be found in certain *expressions figées*²¹:

Goutte à goutte

p.1221

Among all these contexts, the ones most frequent in Eluard's works are (i) - (v), (ix) and

(x). In these latter contexts:

(ix) vocative case:

Maîtresse de leur sommeil

p.1229

Aime amour ma maison

p.1195

Frères cette aurore est vôtre

p.1220

and (xi) proper names:

Grou-Radenez Lucien Legros

Sylvain Itkine Jean Jausion

Serge Meyer Mathias Lübeck

p.1287

it is possible to feel that there is also an element of exclamation. The nouns in all these cases refer to particular individuals so that we may speak of a particularising function of article Q here, although the amassing of proper names in *Eternité* ... succeeds finally in universalising the individuals named.

In contexts (i) - (v), on the other hand, the nouns accompanied by Article Q are general. This is the semantic feature most often attributed by grammarians to Article Q, although they are careful to point out that Article Q does not itself confer this semantic feature on the nouns it accompanies. It *allows* the interpretation of the noun in its most general sense. Such an interpretation may depend finally on additional features of the semantic and syntactic environment. Chiss et al., for example, say²²:

En principe, cette actualisateur Q permet de saisir le nom comme virtuel

The question of the virtuality of the noun is expressed in a different way by traditional grammars. Larousse says for example:

L'absence de l'article permet de prendre un substantif attribut dans sa plus grande généralité, c'est-à-dire d'en faire une qualité ... La présence de l'article redonne de l'actualité au substantif.²³

Grevisse²⁴ expresses a similar point of view:

L'on omet l'article ... 10⁰ Parfois devant des noms exprimant non quelque individualité concrète, déterminée, mais une conception générale de l'esprit.

Of the eleven contexts mentioned above, those which are most typical of Eluard's poetry

character of elu

are:

generalising:

- (iii) apposition
- (iv) object of a preposition
- (v) noun complement

particularising:

- (ix) vocative case
- (xi) a proper name

If we consider first the common (Key) nouns we find that in many poems (iii) and (ix) (and possibly (x)) are virtually indistinguishable. This is very marked in *Chant du feu vainqueur de feu* (p.1265):

Feu de vue et de parole
Caresse perpétuelle
Amour espoir de nature
Connaissance par l'espoir
Rêve où rien n'est inventé
Rêve entier vertu du feu

and in the last poem of the corpus *En avril 1944 ...* (p.1297) where, after the first line:

Nous descendions vers le fleuve fidèle: ni son flot, ni nos yeux n'abandonnaient Paris

Paris is always referred to as *ville* and this is deliberately ambiguous - apposition - or vocative - or even an exclamation?

Ville au travers de tout ...
Non pas ville ruinée, mais ville compliquée, marquée par sa nudité.
Ville entre nos poignets ... ville répétée
Ville ressemblante.
Vieille ville ...
Ville de la transparence, ville innocente.

p.1297

The hesitation to attribute one or other of these categories to *ville* is reinforced by the fact that elsewhere (Courage, pp.1230-1231) Paris is addressed by the poet (vocative). A similar ambiguity can be found in other contexts where Key Nouns occur with Article Q:

feu:

je caressais ce feu
Feu de terre et de terreur p.1264
Un feu clair ...
Feu de vue et de parole p.1265

fleur:

Fils d'espoir et fleur miroir oeil et lune p.1226
Feuille ancienne fleur nouvelle et fleur d'hier p.1117

nuît:

Nuit brillante entre les colonnes
Nuit rayonnante entre les lampes d'or p.1120

terre:

Terre sans graines sans racines p.1212
terre et chair, sang et sève p.1298

This simultaneous presentation of the noun in apposition (generalising) and an exclamation or a vocative case (particularising) is possible because of the absence (or deliberate suppression) of the syntactic links which would remove the ambiguity. Usually this means the absence of a verb, whose person (second for the vocative, third for apposition) would immediately clarify the position:

Dormeur vois ... p.1258
Fais-leur voir ... p.1230

The Article Q is therefore one of the syntactic features exploited by Eluard to allow a simultaneous presentation of the semantic features \pm General. This supports the semantic

patterns of Reinforcement (Chapter 6) which also allow us to attribute to the same noun opposing or partially incompatible semantic features from words occurring in close context with it:

Nous voulons ...
Que la lumière perpétue
Des couples brillants de vertu
Des couples cuirassés d'audace p.1185

This particular example reminds us of context (v), noun complement, in which the structure *de* + Article *Q* + N allows us to interpret the noun in its most general sense. Again, if the noun complement is then attached to a particularised noun:

un masque de soleil p.1256
l'herbe fraîche et fleurie d'aurore p.1260
Mais sur la nuit fille de l'homme
La revanche d'amour rayonne p.1271
Les premiers yeux sont d'innocence p.1263

we are obliged to attach both semantic features to the first noun (which is thus re-categorised). The question of qualifiers is dealt with in more detail in §5 below.

As far as the proper 'names' (xi), are concerned we have already seen how, in poems like *Gabriel Péri*, and *Eternité de ceux que je n'ai pas revus* the repetition of these very particular nouns, in context with semantically general concepts such as survival, death or resistance, gives them, in addition to their particularity, a new and striking generality, so that they can transcend, without losing, their particularity.

Eluard's use of the Article *Q* allows him to combine in a single noun both its particular and its general aspects. This is exploited fully in contexts where an unambiguous syntactic analysis is impossible and apposition is indistinguishable from the vocative case. The situation is more complicated where the definite article is used.

§4. The traditional distinction between definite and indefinite articles is rejected by modern grammarians of French on the grounds that:

tous deux peuvent faire coïncider le virtuel et l'actuel (valeur *générique*). Cette distinction reste pertinente quand ces articles ont une valeur particularisante: *un* détermine un nom mentionné pour la première fois, alors que *le* précède un nom déjà évoqué ou supposé connu par l'interlocuteur (emploi anaphorique) ou alors annonce un modifieur (emploi cataphorique).²⁵

This definition is similar to that given by Dubois and Lagane but these authors mention an additional function of *le*:

Le déterminant *le...* s'emploie devant un nom désignant un être ou une chose qui sont présentés comme connus
- soit par l'expérience commune: *LE soleil*,
- soit parce qu'il en a été question: *Un homme est venu... L'homme était grand*,
- Ou par les précisions qu'apportent des relatives, des adjectifs, des compléments du nom, etc: *L'homme qui est venu était grand. Nettoie LE linge sale.*²⁶

Both these authors suggest that the definite article in French may signal both general and particular aspects of meaning - *faire coïncider* ... In view of the importance in Eluard's poetry of the movement from particular to general and general to particular which we have already seen at work in semantic patterns (see, for example, Chapter 7, §7), this feature of the definite article (so very frequent with Key Nouns) is likely to prove of particular interest.

The terminology suggested by Martin²⁷ separates the Particularising function of the definite article, (A), from its Generalising function, (B), and for our purposes this is a very useful distinction. Within category A - Particularising - he distinguishes four types of article:

1. Exophoric
2. Anaphoric (cf. Larousse, above)
3. Cataphoric (cf. Larousse, above)
4. Homophoric

while in category B - Generalising - he notes:

1. Generalising plural
2. False plural
3. Instantiation
4. Universalising singular

In a restricted corpus like the one under consideration, all Key Nouns (and many others) may be considered to some extent *exophoric* in that they refer "to a specific referent in the outside world".²⁸ Because we are familiar with the "world" of the poems, we understand, for example, *la nuit* to mean the particular kind of night which Eluard describes. That this is so depends on the fact that, again in a restricted poetic corpus, each occurrence of a Key Noun must be considered to be a repetition (anaphoric) and also a foreshadowing (cataphoric) of other occurrences of the noun. This is a syntactic re-statement of the earlier descriptions of reading strategies (Chapter 5) and the building up of *isotopies* (Chapter 4). Similarly, as a result of the self-contained nature of the corpus, and the constant re-reading demanded by poetry, all Key Nouns tend also to be homophoric to some extent, to signify "that there is only one possible referent".²⁹

If we take the example of *nuit*³⁰, we find that where *la nuit* is clearly exophoric, as in *Avis*, (p.1253):

La nuit qui précéda sa mort
Fut la plus courte de sa vie

it is also, because of the context of other poems, dark and frightening like many other nights in earlier (anaphoric) and subsequent (cataphoric) poems, so that whenever we read *la nuit*, there is, in addition to all the individual (exophoric) nights, a more comprehensive and powerful *nuit* (homophoric) which subsumes them all. In this, Eluard's poetry is arguably no different from other poems in French.

The homophoric aspect (*la nuit de l'Occupation*) is also very close in Eluard's poetry to what Martin calls (B4) the Universalising singular. This is used with non-count nouns spoken of generally - of concrete nouns such as fire, states such as peace, death, processes such as action. In Chapter 7, §7, we saw how the attribution of new and apparently incompatible semantic features to the Key Nouns could cause them to belong simultaneously to different semantic groups. Syntactically this is reflected by the presence of the singular definite article, interpreted, in context with these nouns which characterise the corpus, as an indication of their universal, or most general, meaning. As with Article Q, therefore, we find both general and particular aspects of meaning are signalled simultaneously by the definite article.

This is true, not only for the:

substantif[s] notoirement connu[s] pour être unique[s] en [leur] genre: le soleil, l'eau, la terre, le feu³¹

but also for other nouns which acquire this universality in Eluard's work:

le coeur, l'enfant, l'espoir, la femme, la fleur, l'homme, le jour, la lumière, la main, la mort, le nom, la nuit, l'ombre, le sang, le soleil, le temps, la terre, la vie, la ville.³²

All of these frequently used and thematically important nouns, but particularly the Key Nouns, are therefore syntactically marked by their occurrence in context with the singular definite article, which, in a restricted one-line context, is almost always what Martin describes as "generalising". This generalising function is achieved in these poems mainly by two of his four categories:

B2: False plural, which may only be used with certain count nouns (e.g. notably *la fleur*), and B4: Universalising singular, used for non-count nouns.

It is very difficult to distinguish this last from the homophoric use of the singular article (A4), and in any case the effect of both the false plural (B2) and the universalising singular (B4) is, in the one line contexts given here, to move the nouns they accompany into a category of universals which, in the context of Eluard's poetry, are "unique[s] en leur genre":

amour:		
	Car nous apportions l'amour	p.1183
	Ayant satisfait l'amour	p.1221
	Je ne veux condamner l'amour	p.1263
ciel:		
	Autour de moi l'herbe trouva le ciel	p.1110
	Le ciel la terre se limitent	p.1270
	Et le ciel avec le sol	p.1288
espoir:		
	L'espoir la mort l'espoir la mort	p.1227
	Nous allons imposer l'espoir	p.1259
	Connaissance par l'espoir	p.1265
feu:		
	Diaphanes l'eau l'air et le feu	p.1199
	Le feu réveille la forêt	p.1221
	C'est l'air pur c'est le feu	p.1231
fleur:		
	Chaque matin baignée la fleur garde sa force	p.1117
	Il y a plus de rapports entre l'arbre et la fleur ...	p.1118
	Plus de rapports entre la fleur et la flamme	p.1118
mort:		
	Le désert où la mort s'impose	p.1206
	Ils ont fait défiler la mort	p.1227
	L'on va t'imposer la mort	p.1256
nuît:		
	Je garde encore la tendresse de la nuit	p.1218
	je vais mourir dans la nuit	p.1116
	Tout est permis la nuit	p.1120
soleil:		
	C'est la pluie et le soleil	p.1185
	Comme de l'eau dans le soleil	p.1208
	Le soleil n'est pas loin et toi qui dors encore	p.1123
terre:		
	Seule la terre nous limite	p.1186
	Du ciel entier et de la terre	p.1222
	Il n'y a pas de salut sur la terre. ³³	p.1274

Syntactically this use of the generalising *le* reinforces the metonymy of the text (above, Chapter 8):

la nuit of the Occupation becomes *la Nuit*

l'espoir is subsumed in *l'Espoir*.

The role of syntactic context in fostering figurative interpretation is vital, as §5 shows.

This shift of meaning, which gives to particular nouns a more general or universal sense, is mirrored by a converse movement in homophoric nouns. *Ciel*, *soleil*, and *terre* may each, in

context with particularising determiners (or a qualifier), cease to be exclusively homophoric (a similar semantic shift is discussed in Chapter 7, §7):

Quand <i>notre</i> ciel se fermera	p.1239
Aimer rêver et rire sous <i>un</i> ciel clément	p.1260
<i>Leur</i> soleil donnait du poids	p.1183
Chaque fleur a <i>son</i> soleil	p.1196
Sur <i>une</i> terre belle et bonne	p.1187
Forts d' <i>une</i> terre sans défauts	p.1271

As far as the plural definite article is concerned, Martin³⁴ says that *les* may also be exophoric, anaphoric or cataphoric. Table XXXI showed how few plurals of Key Nouns there are, and even among these *les* is rare, except with *fleurs* and *nuits*. Let us look now at the plurals of the Key Nouns:

amours:

Aux rues de petites amours	p.1115
Amis amours sont réunis	p.1258
A des amours plus obstinées que le désert	p.1275

like *feux*:

Le départ entre deux feux	p.1124
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the four identical contexts of *noms*:

Et certains noms de ...	p.1262
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and the one occurrence of *soleils*:

Dans ce décor de soleils	p.1287
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as well as *les nuits*:

L'inhumaine nuit des nuits	p.1203
Neige noire des nuits blanches	p.1230
Un sourire au-dessus des nuits	p.1240
Sur les merveilles des nuits	p.1105

and *les fleurs*:

Au nom des fruits couvrant les fleurs	p.1187
Entre les fleurs du jardin d'ambre	p.1207
En plein été parmi les fleurs	p.1208
Les seules fleurs de la rue	p.1269

~~Some~~ are particularised rather than being examples of a "generalising plural". The powerful universalising aspect of the definite article is restricted in these poems to the singular. The plurals have a particularised meaning which they share not only with the exophoric, anaphoric or cataphoric *le*, but also with the other particularising determiners, *mon* and *ce*. The universals - *l'amour*, *le feu*, *la mort* - have, in Eluard's poetry, no plural. They are unique. §5. The possibilities inherent in the singular definite article of signalling apparently conflicting aspects of meaning - the particular and the universal - are not normally a problem in ordinary language; where one or other of these possibilities is usually clearly ruled out by the context. The structure *le* + N + Q, without a wider context, is not in itself sufficient to ensure that a noun is either definitely particular or definitely universal. While in limited contexts of the kind given in §4 the universalising function seems usually to prevail, in wider contexts we find that, through a subtle use of various kinds of qualifiers, Eluard is able to actualise simultaneously the particular and the universal aspects of the important nouns in his work. Table XXXII shows the relative frequencies of various contexts of the Key Nouns in the line in which they occur. The structure *le* + N is accompanied by a qualifier (preceding or following adjective, adjectival phrase, relative clause) in a considerable proportion of the occurrences of all Key Nouns except *amour*, *mort*, and *terre*. These three must therefore be considered, on the evidence of these restricted contexts, as the three most "universalised" nouns of the corpus.

TABLE XXXII
 Syntactic Contexts of *le + N + O*
 Key Nouns of whole corpus

Key Noun	<i>le N + Ø</i>	<i>le N + qual adj.</i>	<i>le N + prep phr.</i>	<i>un + N + qual.</i>	<i>le + N + N (appos.)</i>
amour	13	2	3	1	1
ciel	11	12	-	2	1
espoir	9	4	3	-	3
feu	9	5	-	15	1
fleur	4	4	-	-	-
mort	33	5	-	-	-
nuit	24	17	-	3	3
soleil	18	18	-	4	-
terre	24	4	-	2	-
ville	2	1	-	-	-

Where there is a "qualifier" present, its function is almost always to particularise or limit the noun to some degree, as these one-line examples with *fleur* and *nuit* show:

Chaque fleur a son soleil p.1196

La mousse et l'odeur de la fleur du bois p.1198

La plus humble fleur de janvier p.1204

Cette aurore à fleur de terre p.1220

Chaque matin, baignée, la fleur garde sa force p.1117

Chaque matin, baignée, la fleur ne pâlit pas p.1117

s'inspirer de la verdure ardente, et de la fleur odorante p.1117

Feuille ancienne fleur nouvelle et fleur d'hier p.1117

La fleur, qui a été belle comme un enfant p.1118

La nuit partout épanouie p.1184

Viendra la nuit de la fin p.1203

Mais sur la nuit fille de l'homme p.1271

L'inhumaine nuit des nuits p.1203

Et la nuit qui nous fait injure p.1184

La nuit qui précéda sa mort p.1253

The last example is particularly interesting as, if we extend the context to include the following line:

La nuit qui précéda sa mort

Fut la plus courte de sa vie

we find that the superlative adjective *courte* (with *de sa vie*) adds an even greater degree of particularity to *nuit* than that given by the relative clause *qui précéda sa mort*. *La nuit* is at first interpreted in its most universal or metaphorical sense as meaning darkness, gloom, despair; with the addition of *qui précéda sa mort* it can be understood to be the "night" of the Occupation; when *la plus courte de sa vie* is added, the night becomes the particular period of

time preceding "his" execution. None of these eliminates the others, and the qualifiers, by adding precision, add different dimensions of meaning. Such an exploitation of qualifiers is typical in Eluard's poetry and is to be found to some extent in most poems. It echoes the semantic techniques of Development and Extension (Chapter 6).

In the second poem of the second (Minuit) edition of *Au rendez-vous allemand, Courage* (pp.1230-1231), lines 8 and 9 appear self-contained extensions of *sagesse* and *folie* (line 6) until we come to line 10:

C'est l'air pur c'est le feu
C'est la beauté c'est la bonté
De ses travailleurs affamés

Here we find *bonté* qualified by a noun complement and so particularised in contrast to *beauté* to which it is bound by its structure, its sounds and its syntactic context. The technique can be observed in a more extended form in the second and third poems of *Les sept poèmes* (p.1184) where *la nuit* in poem 2:

Notre lampe soutient la nuit
Comme un captif la liberté

is subsequently qualified and refined in poem 3:

La nuit partout épanouie
La nuit où nous nous unissons
Et la nuit qui nous fait injure
La nuit où se creuse le lit/ Vide ...

In *Le poème hostile* (p.1260) where the words:

dévoré par la haine

occur three times, in lines 3, 6 and 20, *la haine*, unqualified, is given maximum stress by its final position in the line, and so is universalised. Lines 7-9, however, are a crescendo of particularising structures (based on *le + N + Q*) which particularise the *haine* Eluard is describing:

... *la haine*
Ce fruit d'où naît la roue la roue d'où naît la route
La route où naît un mort et la mort prend tournure
Dans le sang et la boue ...

The placing of the maximum stress on a noun by positioning it at the end of the line (see below, §6) with the qualifier(s) in a following line where the *enjambement* is optional is one of the ways in which Eluard emphasises the universal (unqualified) meaning of his nouns. He then refines or limits this by adding, in the new line, particularising meanings. It is in the pause allowed by the *enjambement* that a transition is made from the universal to the more particular (qualified) meaning:

Car il croyait au bonheur
Des autres p.1272

Un feu clair dans le filet
Des lueurs et des couleurs p.1265

Une bête prise au piège
Des amateurs de beauté p.1261

Diaphanes l'eau l'air et le feu
Que tu ne peux garder pour toi p.1199

Tes yeux étaient le pays
Que l'on retrouve en un instant p.1183

As we look back at the examples given so far in this paragraph we find that the qualifiers not only foster a continuous movement between universal and more particular meanings; they are also crucial in operating the shift from figurative to non-figurative meanings:

La nuit ...
Fut la plus courte de sa vie p.1253

and in actualising different kinds of figurative meanings:

La nuit (metaphor - Night = darkness = death)
 qui précéda sa mort (metonymy - the night of the Occupation)

The unqualified structure *le + N + Q* certainly allows the most universal meaning to attach to the noun, but more importantly this universal meaning is, in these poems, almost always the most completely metaphorical meaning.

It may be that in reading poetry we are accustomed to interpreting unqualified nouns, particularly those we recognise as Key Nouns, in their widest and most metaphorical sense. What is clear from an examination of the syntax of these poems, however, is that Eluard seems, by his use of qualifiers, to be deliberately creating a situation in which the reader is obliged to make both figurative and non-figurative interpretations. More importantly, his reading must also encompass different kinds of figurative interpretations:

Car nous apportions l'amour
 La jeunesse de l'amour
 Et la raison de l'amour
 La sagesse de l'amour

p.1183

The following paragraph shows how important word order is in this actualising of multiple meanings.

§6. From the examples in §5 we can see how Eluard places maximum stress on the universal or most all-encompassing metaphorical sense of his nouns, with subsequent development of qualified or more particularised meaning. In this process the positioning of the nouns is vital (e.g. *la haine*, above §5). When we look at the computer print-out for the Key Nouns we not only see at a glance the preponderance of the *le + N + Q* structure. We also see with dramatic clarity that it occurs very often at the end of a line. The following list of all the single line contexts for *l'amour* shows this tendency.

Car nous apportions <i>l'amour</i>	p.1183
La jeunesse de <i>l'amour</i>	p.1183
Et la raison de <i>l'amour</i>	p.1183
La sagesse de <i>l'amour</i>	p.1183
Et l'amour avec la pluie	p.1199
Et l'amour avec la nuit	p.1199
Est-ce pour toi pour moi que je pense <i>l'amour</i>	p.1205
Et combattant pour <i>l'amour</i>	p.1221
Ayant satisfait <i>l'amour</i>	p.1221
L'amour brillant en plein jour	p.1221
Et selon l'amour la haine	p.1227
Un pour la vie un pour la mort un pour <i>l'amour</i>	p.1226
J'ai rabattu les ailes de <i>l'amour</i>	p.1122
Les robes les maisons bien fermées à <i>l'amour</i>	p.1123
Sous le ciel de la bouche ouverte à <i>l'amour</i>	p.1125
Dévoré par l'amour et qui chante très haut	p.1260
Je ne veux condamner <i>l'amour</i>	p.1263

The placing of the Key Nouns in line final position so that they receive maximum rhythmic stress demands a deliberate manipulation of the syntax of the poems, and this is echoed by the way in which Eluard places them in either initial or final position in a poem, or even in a stanza. If we consider only the new poems written for *Au rendez-vous allemand*, we find that *mort*, *nuit*, *ciel*, *terre*, *vie* and *feu* all occur in the final line of at least one poem, and *mort*, *nuit* and *feu* in the first line. If we extend our researches to include Theme Words as well as Key Words, and to cover all the poems of the corpus, this tendency to position important nouns so that they receive maximum stress is even more noticeable. In poems which conclude with one of these words, the effect is very striking:

Du crime contre les bourreaux
 Contre la mort

Tuer, p.1255

Comme toi mon semblable
 Qui n'as rien fait que de haïr la mort
 Cette image idéale
 De son malheur sur terre
 Rêve entier vertu du feu
 Enfin voici des juges
 Qui prolongent la vie

D'un seul poème, p.1257

Comprenne qui voudra, p.1261

Chant du feu, p.1265

Noël, p.1289

It is also interesting to note that almost every poem and many stanzas conclude with a noun, and these nouns, particularly those which occur as the very last word in a poem, acquire, as a result of the syntactic structuring which has placed them in this position, a very dramatic intensity, maximum universality, and a powerful - because unlimited - figurative impact.

Once we become aware of the tendency to place important nouns in positions of maximum stress in line final position, it becomes clear that using the break between lines to separate words which are potentially in a close syntactic relationship is a favourite device with Eluard. An apparently natural syntactic break occurs at the end of a line, but a syntactically plausible - but by no means necessary - *enjambement* forces us to go back and re-read the previous line or lines without pausing, and so superimposes a second meaning on the first. Like semantic Repetition (Chapter 6) and syntactic Parallelism (Chapter 10) this has the effect of obliging a reader to make multiple readings of the text and is therefore to a large extent responsible for the great density he finds in Eluard's poetry. As we shall see later, this is quite unlike the reading strategy appropriate to truly right-branching syntax, such as we find in many poems by Breton or Aragon.

Although it is usually nouns which occur in the pivotal line final position, the device is also to be found with other parts of speech:

Le coeur cède saluons	
Partout la mort la misère	p.1254
Mais voici que l'heure est venue	
De s'aimer et de s'unir	
Pour les vaincre et les punir	p.1255
Il n'y a rien d'essentiel à détruire	
Qu'un homme après un homme	p.1256
Pour nous vaincre et nous apprendre	
A consentir ...	p.1257
Dormeur vois la vie est vaine	
Si de tout ne sort la vie	p.1258
Le ciel la terre se limitent	
A la destruction de l'homme	p.1270

The overall effect of this combination of metrical and optional syntactic patterning is to create a productive tension which encourages the reader to build up, through progressive syntactic interpretations of the poems, a much deeper and more complex pattern of meanings than straightforward and precisely articulated syntax would allow him to do. This question of surface syntactic clarity is examined in §§8 & 9.

Before leaving the question of particular and universal or figurative meanings, however, we examine briefly the verbs of the corpus, to see how they may contribute to the prevalent interpenetration of levels of meaning.

§7. If we consider a wider syntactic context than *le + N ± qual*, it is obvious from reading the poems and particularly from studying the contexts of Key Nouns, that part of the prevailing universalisation is due to the tense of the verb in structures of the type *V + le + N* or *le + N + V*. The vast majority of the verbs in these poems are in the present tense. The *passé simple*:

Moi mon remords ce fut	p.1261
La nuit qui précéda sa mort	p.1253
Et le jour se leva pour lui	p.1253

and the *passé composé*:

Et ceux qui me l'[la haine] ont inspirée p.1263
Un homme est mort p.1262
Nous avons tous ensemble compromis la nuit p.1259

or imperfect:

Ils ignoraient
Que la beauté de l'homme est plus grande que l'homme
Ils vivaient pour penser ils pensaient pour mourir
Ils vivaient pour mourir ils étaient inutiles
Ils recouvraient leur innocence dans la mort p.1216

are rare and are used dramatically, for stylistic effect, as is the future, which is to be found at the end of certain poems, providing hope and a way forward:

Ces esclaves nos ennemis ...
Vont se lever p.1231
Nous aimons les hommes
Ils s'évaderont
Nous en prendrons soin p.1233
Nous ferons justice du mal p.1253
Nous oublierons ces ennemis indifférents p.1216
Des innocents partout traqués
Et qui partout vont triompher p.1187

The present tense however is obviously the primary tense used by Eluard in these poems. A traditional grammatical description of the role of the present tense allows us to define its function in our corpus:

Le présent ... occupe une position centrale qui lui permet de séparer le passé du futur et de s'opposer à tous les temps simples ou composés qui marquent le passé ou le futur.
... c'est une forme simple, apte à traduire les nuances de l'aspect 'non-accompli'. Le présent est constitué du passé qui vient de s'écouler et du futur qui s'amorce; il a, selon l'expression de G. Guillaume³⁵, 'un pied dans le futur, un pied dans le passé'.³⁶

This intermediate position between the past, lived experience and the future action which will bring about a victory over the occupying forces is of course admirably suited to Eluard's purpose.

In addition to its position in the tense system of French, the present is of interest to us in its expressive possibilities. Larousse³⁷ opposes *le présent actuel* to *le présent permanent*. This latter has three main functions, all of which may be observed in Eluard's poetry:

1^o Grâce au présent, il est possible de soustraire à l'emprise du passé - ou du futur - un fait que le narrateur [ou le poète] tient pour vrai dans l'instant où il parle et auquel il accorde une qualité durable:

Il n'y a rien d'essentiel à détruire
Qu'un homme après un homme
Il n'y a rien d'essentiel à créer
Que la vie tout entière en un seul corps p.1256
L'épée qu'on n'enfonce pas dans le coeur des maîtres des coupables
On l'enfonce dans le coeur des pauvres et des innocents p.1263
Car ton semblable a bon coeur p.1256
Il y a des mots qui font vivre
Et ce sont des mots innocents p.1262

2^o Le présent devient ainsi une forme verbale que l'on peut employer, indépendamment de tout contexte verbal, pour affirmer le caractère permanent d'un jugement ou d'un fait:

Nos ennemis ont besoin de tuer
Ils ont besoin d'être nos ennemis p.1256
Ainsi chantent chantent bien
Les bons maîtres assassins p.1254
Car vivre et faire vivre est au fond de nous tous p.1259

Nous sommes la lumière notre coeur rayonne

Nous sommes sur terre et nous en profitons

p.1260

3^o Il est le temps des aphorismes, des définitions, des proverbes ... du discours répété (a definition which reminds us of that of Article Q above):

Une vie large vaut sa honte

p.1271

Dormeur vois la vie est vaine

p.1258

Et les vieux crimes tiennent chaud

p.1271

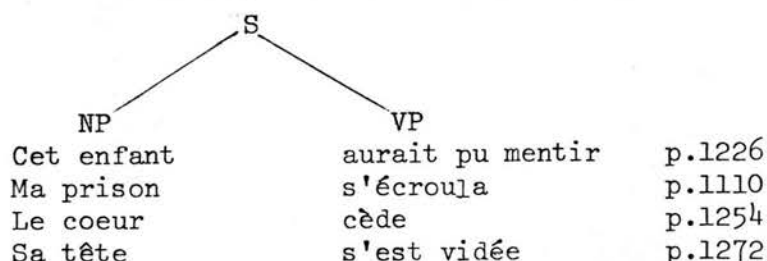
Il n'y a pas de pierre plus précieuse

Que le désir de venger l'innocent

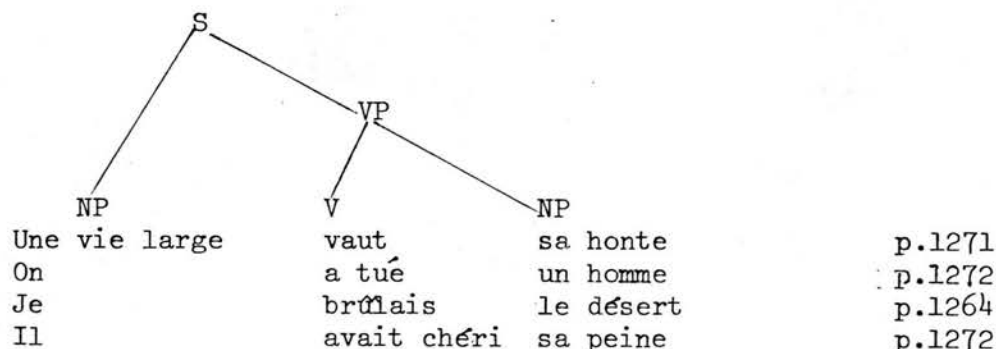
p.1274

By emphasising what is *durable*, *permanent*, the present tense allows Eluard to express the great universal truths as well as the ephemeral present. It therefore reinforces the effect of the singular definite article and Article Q in expressing simultaneously the particular and the universal. It also allows Eluard to insist on the enduring nature of certain fundamental truths - love, life, the natural world - and to contrast them with what he believes is the impermanent and 'non-durable' power of the Occupation.

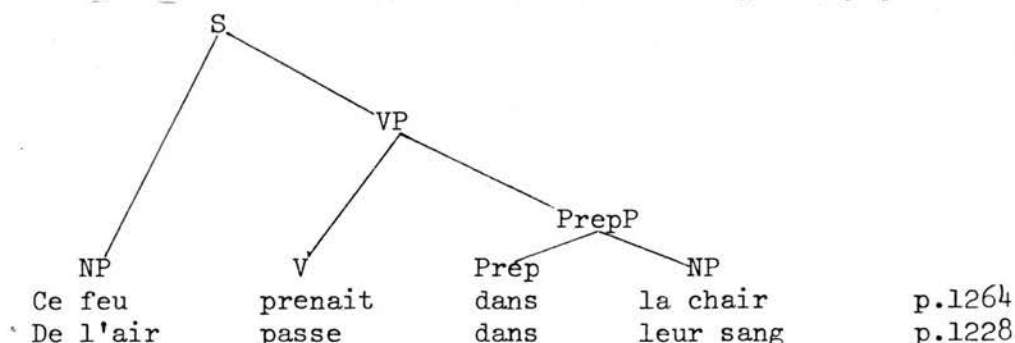
§8. The examination of the syntax of the noun phrase in §§2-6 dealt with its immediate constituents: the noun, its determiner, its qualifiers. The whole noun phrase, however, functions in the context of other elements which go to make up a sentence. A simple sentence is composed of a noun phrase (NP) and a verb phrase (VP):

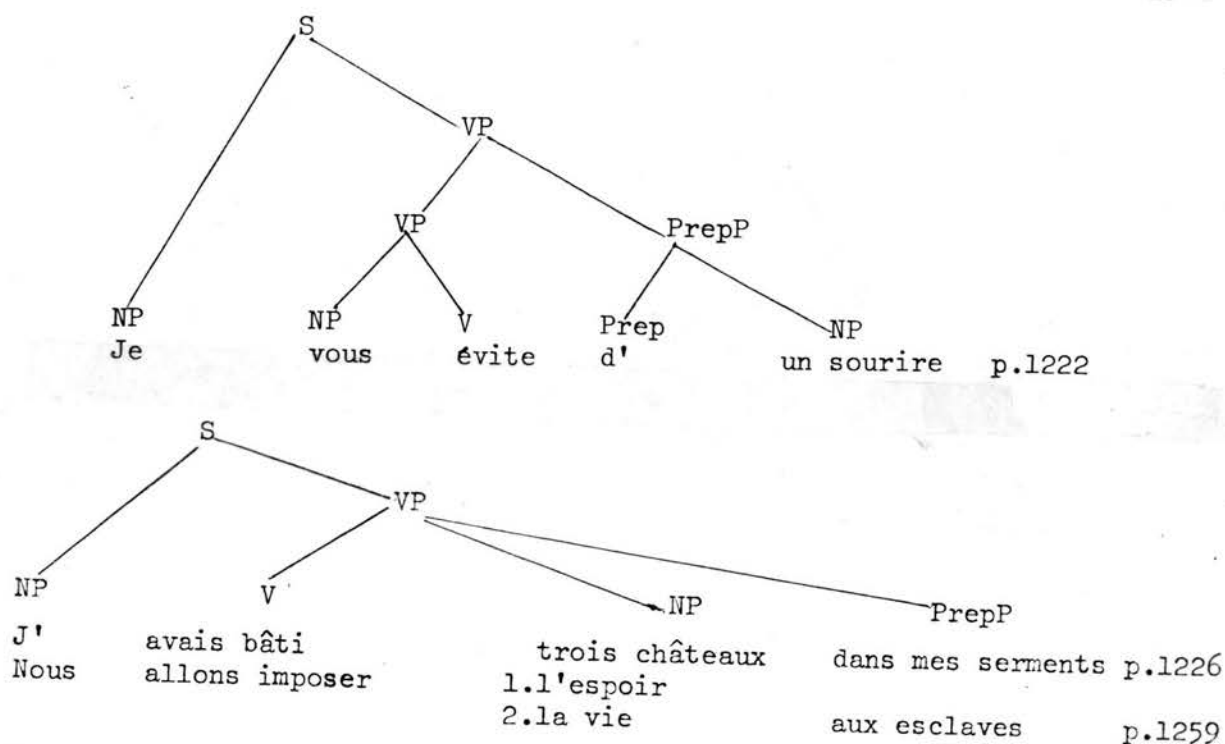


The VP is then often, although not always, composed of a verb and its object:



There is a third position in which the NP can function - as the object of a preposition:





In simple sentences like these, although the semantic relationships may still require elucidation, the syntactic relationships - what depends on what - are quite clear and regular. Poems where the syntax is as simple and clear as this are a minority in the new poems of *Au rendez-vous allemand*. There are only seven syntactically straightforward poems:

Avis (1)

Les belles balances de l'ennemi (2)

Tuer (5)

D'un seul poème (6)

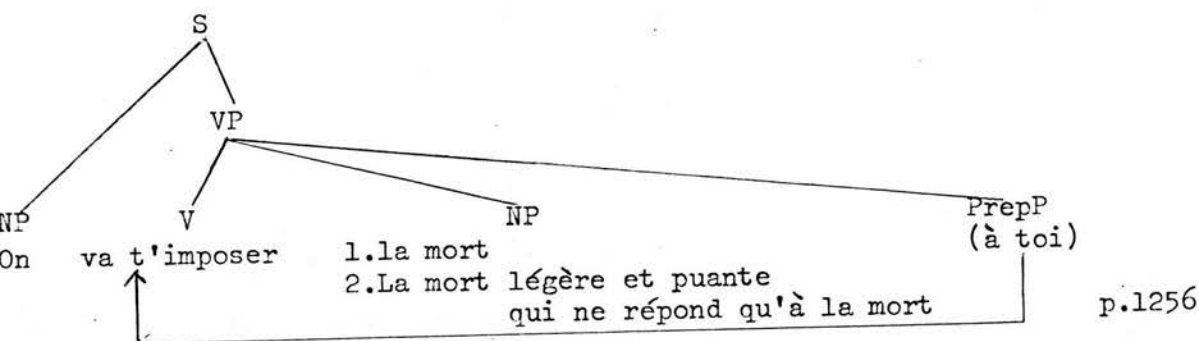
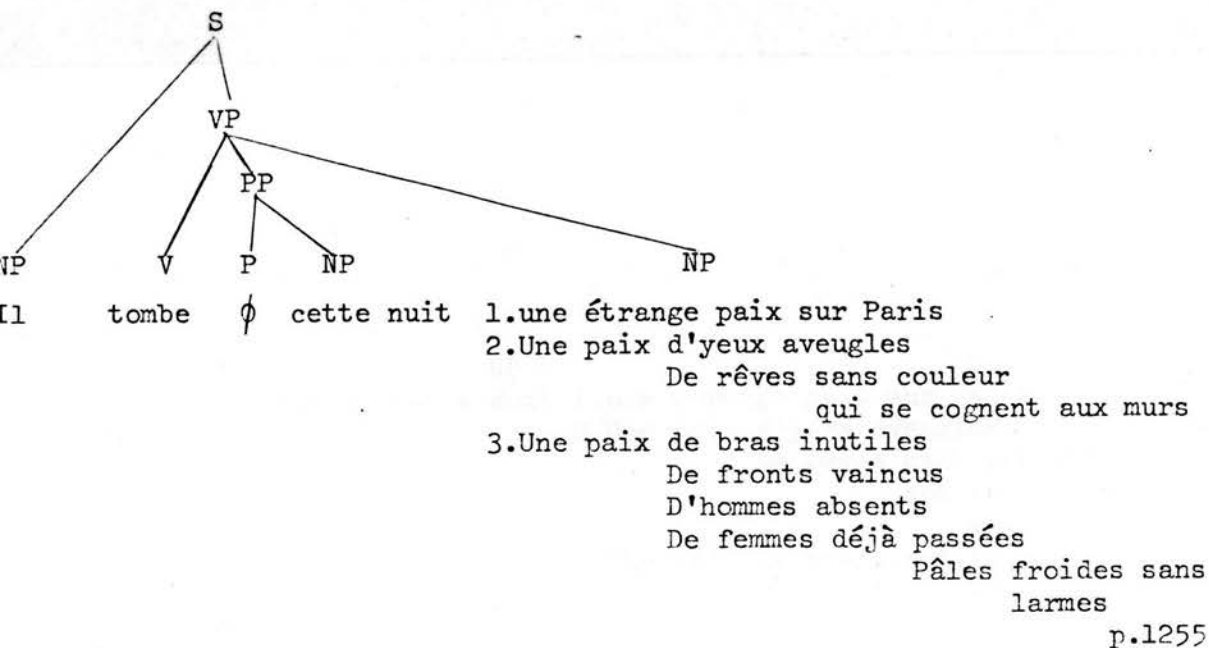
On te menace (8)

Gabriel Péri (12)

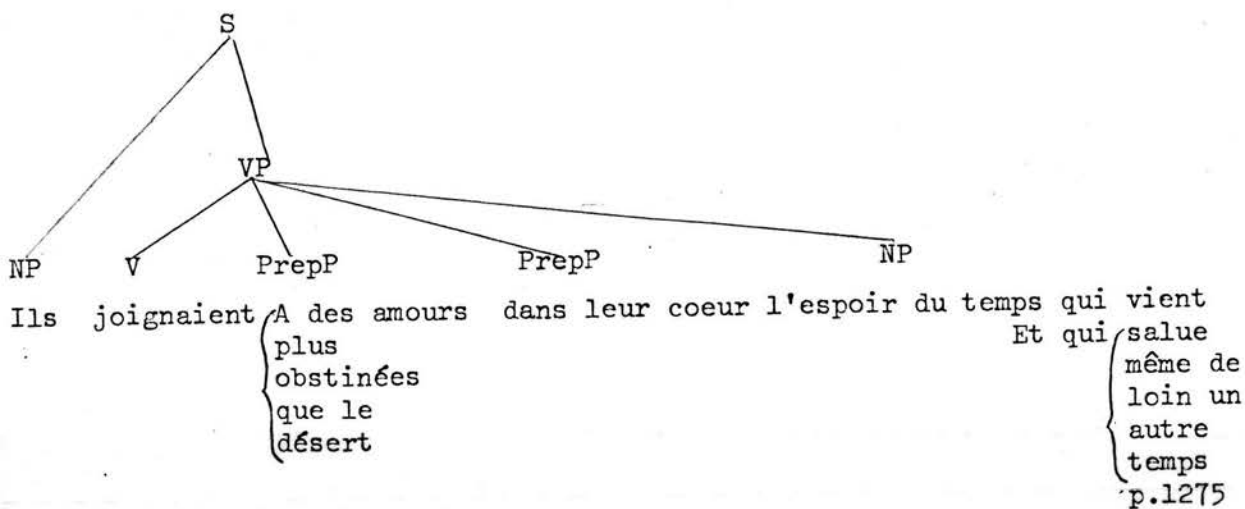
Faire vivre (21)

where each element of the poem fits into a sentence which can be simply and satisfactorily analysed. These poems are usually, like *Avis*, composed of a series of sentences, but a clear development is expressed, usually by anaphora, so that each sentence is linked to the one which precedes and the one which follows. As Mead³⁸ says of surrealist writers, the syntax - in these seven poems at least - is perfectly straightforward; the syntactic relationships while they are neither "banal" nor "clumsy", are nevertheless "regular" and unambiguous.

The fact that the regularity of the syntax in these poems sometimes carries very complex semantic patterns underlines the way in which Eluard deliberately exploits these two levels of expression:

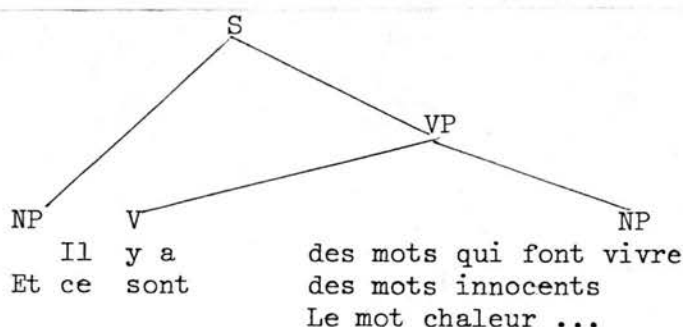


(Shallow structure - clitic t)



While none of these sentences is simple in the technical sense that it contains only one clause, the regularity and transparency of the syntax, even allowing for the repetitions and relative clauses, makes the perception of the syntactic relationships relatively easy.

The sentences quoted resemble one another in another way. They have a pronoun subject and are all what is described in transformational terms as right-branching. While by no means all the sentences in these seven poems have pronoun subjects, this is the most frequent pattern in *Tuer*, *D'un seul poème*, *On te menace* and *Faire vivre*. In *Avis* the prisoner is never mentioned except as a third person personal pronoun or possessive adjective. In *Gabriel Péri* the subject of the first three sentences is the indefinite *un homme* and the second part of the poem is composed almost entirely of one sentence:



p.1262

In the syntactically regular poems, therefore, the basic structure is:

Pro + V + NP
 NP
 NP ...

The poems begin with a personal pronoun which, by the fact of its initial position, lacks semantic definition (except perhaps in relation to the title) and which is subsequently developed in a series of NPs in the predicate of the sentence. One of the functions of Eluard's NPs is thus to define progressively an indefinite concept or to allow successive particularisations, much as the qualifiers examined in §6 do.

The sentence structure in these regular poems is basically standard and apparently right-branching, but it displays a particular feature which allows either a progressive refinement of meaning or the progressive redefinitions which are typical of Eluard. This is shown in the diagrams by increasing syntactic density at the right of the predicate. These denser areas show a recurrence of NPs in qualifying structures of the form N + *de* + NP:

Une paix
 d'yeux aveugles
 De rêves sans couleur
 de bras inutiles
 De fronts vaincus
 D'hommes absents
 De femmes déjà passées

p.1255

or of adjectives and relative clauses:

la mort légère et puante
 qui ne répond qu'à la mort

p.1256

This increasing semantic density and syntactic complexity to the right of the verb is masked by the division into lines which gives the important nouns such prominence. Analysing the sentence in this way allows us to see that the greatest semantic and syntactic subtlety in these poems is reserved for the qualifier, and that in both semantic and syntactic terms there is a dramatic crescendo as we move from the indefinite subject to a complex of syntactically equivalent qualifiers, arranged in series.

§9. In the syntactically regular poems analysed in §8 we found examples of a condensed surface structure in which a series of NPs functioned in the same way in a sentence. These are examples of what is traditionally known as apposition, a situation in which two or more NPs perform the same function, usually as subject or as complement of the verb "to be". In *Au rendez-vous allemand* there are relatively few examples where a series of NPs functions as the clearly marked grammatical subject of a sentence, although in ordinary discourse this is the most usual type of apposition. The first poem of *Les armes de la douleur* is a good, though rare, example of subject apposition:

Daddy des Ruines
 Homme au chapeau troué
 Homme aux orbites creuses
 Homme au feu noir
 Homme au ciel vide
 Corbeau fait pour vivre vieux
 Tu ...

p.1225

In this corpus most of the examples of apposition occur to the right of the verb, whether this is *être* or not:

C'est le printemps
 La dernière des saisons
 Et c'est de nouveau le matin un matin de Paris
 La pointe de la délivrance
 L'espace du printemps naissant
 Car nous apportions l'amour
 La jeunesse de l'amour
 Et la raison de l'amour
 La sagesse de l'amour
 Et l'immortalité

p.1254

p.1231

p.1183

Occasionally appositions are to be found after a preposition of which they are both, or all, the object:

sur la nuit fille de l'homme
 Dans la misère et les tortures
 ... la démence
 Et la bassesse firent place
 A des hommes frères des hommes

p.1271

p.1264

p.1063

Wherever it is possible to speak of apposition it is possible to analyse the surface syntax, to show the grammatical relationship between the elements in apposition and at least one other element: subject of ... , object of ... , complement of ...

In many examples we can, because of existing syntactic links, readily postulate the existence at a deeper syntactic level of the verb *être*, either in a structure of the type NP + Be + NP:

C'est le printemps
 (Le printemps est) La dernière des saisons

p.1254

or of the type NP + Rel + Be + NP:

Et c'est de nouveau le matin (qui est) un matin de Paris
 (et qui est) La pointe de la délivrance
 (et qui est) L'espace du printemps naissant

p.1231

In other examples the situation is more complex:

Mais maintenant c'est la honte
 Qui nous mure tout vivants
 Honte du mal illimité
 Honte de nos bourreaux absurdes (qui sont)
 Toujours les mêmes (qui sont) toujours
 Les mêmes amants d'eux-mêmes
 Honte des trains de suppliciés
 Honte des mots terre brûlée

p.1186

Here the restatements of *honte* are interrupted by another series based on *bourreaux*. The two series provide a good example of what are, syntactically, two quite different types of what we have been loosely describing as apposition or listing. Semantically the relationship is clear, and each series is a Reinforcement of its basic term *honte* or *bourreaux*. All members of the

series based on *honte* however, are in a clear syntactic relationship with other elements of the sentence:

Mais maintenant c'est la honte
Qui nous mure tout vivants.

Each of the repetitions of *honte* has the same syntactic form:

honte + *de* + NP,

and each could replace *honte* as the complement in the sentence whose structure is:

NP(pro) + *être* + comp(*la honte*).

With *bourreaux* the situation is different: *Toujours les mêmes* cannot be substituted for *bourreaux* as the object of the preposition *de*. In order to make syntactic sense of these lines we can however postulate a missing element: Rel + *être* (*qui sont*) which clarifies the relationship between *bourreaux* and *mêmes*, *bourreaux* and *amants*. The type of apposition or listing which is exemplified by *honte* is a type of anaphora, and is frequent in Eluard's poetry, sometimes involving the use of pronouns:

Ville glacée d'angles semblables ...
Pierres fanées murs sans écho
Je vous évite d'un sourire

p.1222

Daddy des Ruines
Homme au chapeau troué
Homme aux orbites creuses
Homme au feu noir
Homme au ciel vide
Corbeau fait pour vivre vieux
Tu avais rêvé d'être heureux

p.1225

Tu vas te libérer Paris
Paris tremblant comme une étoile
Notre espoir survivant

p.1231

Syntactic analysis of the examples given above for *printemps*, *matin*, *honte* and *bourreaux*, where the sentence begins with *C'est* and concludes with repetitions, in series, of syntactic equivalents, show that it is possible to attribute the density in the surface structure of the poetry to deletion transformations. In these, the subject (personal or relative pronoun - *ce* or *qui*) and the verb (*être*) have disappeared, leaving us with just sufficient syntactic markers to allow us to analyse the sentence unambiguously, and to recognise as "equivalency structures"³⁹ the semantically varied qualifiers. Again it is obvious from the examples that this transparent syntax often serves as a vehicle for semantic networks which are far from transparent.

Fontanier's definition of *Ellipse* is very close to what we have found here:

L'Ellipse consiste dans la suppression de mots qui seraient nécessaires à la plénitude de la construction, mais que ceux qui sont exprimés font assez entendre pour qu'il ne reste ni obscurité ni incertitude.⁴⁰

This is true of the syntactically 'equivalent' structures we have analysed so far, where there are sufficient syntactic clues for us to be able to speak of apposition, and to postulate either deletions involving *être* at a deeper level or "understood" elements. Such structures are typical of the work of many surrealist poets, and Mead shows how:

relativisation is one of the standard syntactic devices used by the surrealists for bringing about precise relationships between concepts [i.e. NPs], a syntactic method of achieving the 'rapprochement' on which the surrealist image is based.⁴¹

The surrealist sentence is, he says, "an open-ended flow of precisely related concepts"⁴², and examples are frequent in Breton's poems. The sentence Mead quotes (p.78) from *Poisson soluble* illustrates this tendency:

Le jour de l'ouverture cette homme botté de jaune qui s'avancait dans les plaines de Sologne avec deux chiens vit apparaître au-dessus de lui une sorte de lyre à gaz peu éclairante qui palpitait sans cesse et dont l'une des ailes ...

It is not however exact to speak of Eluard's sentence as "open-ended", for as our examples show, the typical Eluardian sentence, rather than being a right-branching linear

development, theoretically capable of infinite extension through *successive* qualifiers, is truncated, and is marked by re-iterated or equivalent structures each of which is attached to a syntactic node - pronoun, verb, noun or preposition. This 'node' marks the beginning of what remains at surface level after successive deletions have taken place. Thus the first part of the following example, which features a return, in parallel, to the nodal *que*, may be considered as far more typical of Eluard than the second part, which features successive qualifiers (*qui ... qui*):

Il n'y a rien d'essentiel à détruire
 Qu'un homme après un homme
 Il n'y a rien d'essentiel à créer
 Que la vie entière en un seul coup
 Que le respect de la vie et des morts
Qui sont morts pour la vie
 Comme toi mon semblable
Qui n'as rien fait que de haïr la mort

pp.1256-1257

The following example, where the node is *pays*, or the relative pronoun *où*, is a rare, but striking illustration of regular syntactic re-iteration:

Un pays fou de la vie
 Un pays *où* le vin chante
Où les moissons ont bon coeur
Où les enfants sont malins
Où les vieillards sont plus fins
 Qu'arbres à fruits blancs de fleurs
Où l'on peut parler aux femmes

pp.1229-1230

Chapter 10 looks in more detail at such parallel syntactic structures.

In the next paragraph we examine the structure of the numerous poems in the corpus where the surface syntax contains too few clues to allow of definitive analysis. §10. Structures which have exactly the same syntactic function, and occur in series as the result of deletion transformations, are described by Mead⁴³ as "equivalency structures". Where they are part of a recognisable sentence structure, syntactic analysis is possible, although not necessarily straightforward; but how do we approach the syntax of those great Eluardian lists of NP's where there is no verb, and which apparently rely for their cohesion on tenuous and elusive semantic links?

Neuf cent mille prisonniers
 Cinq cent mille politiques
 Un million de travailleurs
 Jour de nos yeux mieux peuplés
 Que les plus grandes batailles
 Villes et banlieues villages
 De nos yeux vainqueurs du temps
 Ténèbres les bourreaux sont loin
 Et leurs complices se délassent
 Regards aveugles fronts éteints
 Bijoux couvrant un trou puant
 Fleurs de calcul étoiles basses
 Oubli commode oubli sublime

p.1229

p.1184

p.1271

Toute leur nuit leur mort leur belle ombre misère
 Misère pour les autres

p.1216

Le vol fou d'un papillon
 La fenêtre l'évasion
 Le soleil interminable
 La promesse inépuisable

p.1254

La source coulant douce et nue
 La nuit partout épanouie
 La nuit où nous nous unissons
 Dans une lutte faible et folle

Et la nuit qui nous fait injure
 La nuit où se creuse le lit
 Vide de la solitude
 L'avenir d'une agonie

p.1184

The syntactic equivalences which are established in this way may be semantic Reinforcements or Oppositions. The syntactic technique of juxtaposition is used to achieve both:

Fille femme soeur et mère p.1229

Fils espoir et fleur miroir oeil et lune p.1226

The first of these lists is a Reinforcement where different aspects of femininity are added to the image. The second contains a series of nouns whose semantic elements do not form a clear progression, but, because of the oppositions they contain, force the reader to resolve a puzzle. Similarly:

Une seule corde une seule torche un seul homme p.1108

La nuit le froid la solitude p.1110

are Reinforcements, while in this more complex example of three intricately qualified NP's:

Maison d'une seule parole
Et des lèvres unies pour vivre
Un tout petit *enfant* sans larmes
Dans ses prunelles d'eau perdue
La *lumière* de l'avenir p.1221

the absence of syntactic links obliges the reader to treat *maison*, *enfant* and *lumière* as syntactic equivalents, and therefore to effect a semantic *rapprochement* between them. This in turn leads to an immensely rich figurative interpretation.

Given the great interest always shown by Eluard in the plastic arts we might perhaps suggest that there is a similarity between this technique and that of collage. The underlying meaning of collages is frequently stated in terms of antithesis or incompatibility. Considered in literary terms, collage is the ideal way to achieve the image *in praesentia*:

En fait, le collage juxtapose plusieurs objets ... qui ont chacun une dénotation (ou même plusieurs) mais dont la signification finale, en tant qu'elle englobe tous les sèmes, ne peut s'appréhender *dans l'oeuvre* qu'en transgressant l'usuelle et ce à la faveur des connotations qui se dégagent de l'ordonnance insolite de l'ensemble.⁴⁴

Indeed Breton's remarks about Ernst's collages could equally well apply to surrealist imagery:

ERNST apportait avec lui des morceaux de labyrinthe. C'était comme un jeu de patience de la création: toutes les pièces invraisemblablement distraites les unes des autres, ne se connaissant plus aucune aimantation particulière les unes pour les autres, cherchaient à se découvrir de nouvelles affinités.⁴⁵

Mead, speaking of the density of surrealist images says that:

Equivalency structures are another means of establishing strong relationships and dependencies between concepts.⁴⁶

and he goes on to remark that "equivalency images" bring to surrealist texts "a precisely structured and lucid ambiguity". He describes the setting up of equivalency structures in terms which might apply to collage:

This overlapping or interplay of conceptual clarity in [syntactic] structure and incompatibility in [semantic] segments.

Similarly some of the names of figures which we have found to be characteristic of Eluard's poetry - antithesis, oxymoron, metaphor *in praesentia*, are used metaphorically by Guedj to describe the collages of Max Ernst:

Selon le degré de compatibilité entre les éléments [du collage] on est en présence de ce qu'on pourrait appeler soit des antithèses, soit des oxymores ... Ces objets juxtaposés fonctionnent ici comme des métaphores *in praesentia*, lesquelles sont pourvues, d'un comparant et d'un comparé fortement antithétiques.⁴⁷

The relationship between the syntactic juxtaposition of free-standing NP's and semantic and figurative richness is a very important one, but the cohesion between the juxtaposed elements is not only a matter of syntactic equivalence and semantic relationships.

§11. In *Au rendez-vous allemand* the poems which make most extensive use of the collage-like NP + NP + NP ... structure are more numerous than those with regular syntax (§8). They are *Chant nazi* (R-VA, 3), *Critique de la poésie* (LT, 45), *Les armes de la douleur* (1,5,7), *A Celle dont ils rêvent* (AD, 9), *Comprendre qui voudra* (R-VA, 11), *Dans un miroir noir* (R-

VA, 17), *Charniers* (Section 2; R-VA, 18), *Chant du feu vainqueur du feu* (R-VA, 16), *La halte des heures* (PI, 7), *Un loup I* (PV, 5). *La halte des heures* has been the object of a very detailed analysis⁴⁸ which however does little to clarify the syntactic relationships in the poem. A more interesting analysis of an Eluard poem, from the syntactic point of view, is Mead's example, *Belle et ressemblante* from *La vie immédiate* (p.363), written in Eluard's surrealist period.⁴⁹ This analysis is more directly applicable to the accumulations of noun phrases in Eluard's poems, described by Mead as "accumulations of items that make up a whole".⁵⁰ This description of the syntax parallels what we have said elsewhere about semantic patterns and isotopies.

The syntax of the accumulations may be described in various ways. They may be considered as partial (rather than complete) syntactic equivalences, based on the deletion of the comparative term *comme*:

(Le/Ce) Feu de vue et de parole (est)
 (comme une) Caresse perpétuelle (et)
 (comme l') Amour (qui est comme l') espoir de nature (et)
 (comme la) Connaissance par l'espoir (et)
 (comme un) Rêve où rien n'est inventé p.1265

This example shows that the restoration of *comme* may also involve the restoration of determiners to nouns, together with relative pronouns (*qui*). The striking diminution in figurative depth which the restoration causes is a reverse demonstration of the immense ambiguity allowed by Article *Q* (above, §3). Both the particularising functions - vocative case and exclamation - are immediately removed.

While such a restoration is perhaps helpful in understanding how the series of NPs function in Eluard's poetry, we can see again, from an examination of those instances where *comme* is in fact retained at surface level, and syntactic relationships are clear, that the figurative interpretations (similes) are limited in scope to the syntactically linked words. The increased syntactic clarity seems to involve some poetic impoverishment:

Paris tremblant comme une étoile p.1231
 Notre lampe soutient la nuit
 Comme un captif sa liberté p.1184
 Je cachais comme un trésor
 Les pauvres petites peines
 De ma vie heureuse et bonne p.1226

Similarly, the metaphors and metonymies which are articulated in the form NP + *être* + NP are less powerful, because less ambiguous and dense, than those created by juxtaposition alone:

Ses yeux sont des roses chaudes p.1256
 la raison c'est notre haine p.1259
 Nous sommes la lumière p.1260
 Et la terre et les hommes et les bêtes c'est lui p.1260

In the accumulations of NPs where the shared characteristic of syntactic detachment forges a link and fosters figurative interpretation, it is not always necessary (or desirable) to suppose a deletion of Rel + *être* (§9) or *comme*. A less limiting syntactic solution is offered by postulating the existence, at a deeper syntactic level, of what we might call a Presenting Verb, such as *Je vois*, *Voici*, *Ce* + *être*, with the qualifiers introduced by a deleted pronoun (*qui*, *il/elle/ils/elles*) + *être*:

(Je vois/Ce sont) Des réfractaires selon l'homme
 Sous le ciel de tous les hommes
 Sur la terre unie et pleine
 Au-dedans de ce fruit mûr
 (Je vois) Le soleil comme un cœur pur (et)
 Tout le soleil (est) pour les hommes
 Tous les hommes (sont) pour les hommes (et)
 (je vois) La terre entière et le temps (et)
 (je vois) Le bonheur dans un seul corps.

pp.1228-1229

Eluard actually uses the device of a Presenter in many of his poems. Occasionally it is *voici*:

Voici la nuit voici le miroir de nos rêves
Voici minuit minuit point d'honneur de la nuit p.1259

occasionally *il y a*:

Il y a des mots qui font vivre
Et ce sont des mots innocents p.1262

but most often he uses *ce + être*:

Et c'est le dernier coupable
Et c'est enfin notre fête p.1258

C'est le bain ou la prison p.1254

Et la sagesse et la folie

De Paris malheureux

C'est l'air pur c'est le feu

C'est la beauté c'est la bonté

Et c'est de nouveau le matin un matin de Paris p.1231

C'est une plante qui frappe ...

Et c'est un enfant qui frappe ...

C'est la pluie et le soleil

pp.1184-1185

Occasionally the tense of *être* is varied:

Moi mon remords ce fut

La malheureuse

p.1261

Le prodige serait une légère poussée contre le mur

Ce serait de pouvoir secouer cette poussière

Ce serait d'être unis

p.1099

At the end of *Les armes de la douleur* we find these three lines:

Je dis ce que je vois

Ce que je sais

Ce qui est vrai

p.1229

This *envoi* might well be taken as the Presentation of the whole set of poems. We can then plausibly interpret poem 4 of the set:

Une seule pensée une seule passion

Et les armes de la douleur

as the object of a deleted *je vois* with the additional deletion of *ce + être*:

(Je vois) Une seule pensée une seule passion

Et (ce sont) les armes de la douleur.

This interpretation of the deep syntax also fits the pronoun subject, truncated right-branching structure we have already identified as typical of Eluard (§8). Further, it appears to be almost the only way of making syntactic sense of some poems, such as *Dans un miroir noir*:

(Je vois) Dans la rue de la Chapelle

Une façade d'école

(qui est) Grêlée éthérée de balles

(ce sont) Les seules fleurs de la rue

(et elles sont/qui sont) Blanches de chair épargnée

(et elles sont/qui sont) Sur les murs de la misère

p.1269

Obviously it would be poetically destructive to insist on an unambiguous and universally accepted replacement of deleted terms in all cases where NP + NP + NP ... poses a syntactic problem, since the lessened ambiguity in the expanded versions so dramatically affects the delicacy and the poetic density. What is suggested is not a systematic restoration of deleted Presenting elements, but rather the notion of deleted syntactic Presenters as a structuring principle.

The idea of *ce + être* as a Presenter is given further weight by the fact that where Eluard uses the demonstrative adjective as a determiner, he uses it in a similar way, to *present* an NP which he subsequently defines. This is contrary to the standard use of the demonstrative which normally refers back (anaphora), or refers to a concept already well known to speaker and hearer (exophora). Eluard's demonstratives often precede this shared knowledge, they

presuppose it, and assume the complicity of the reader:

Ce petit monde meurtrier	p.1099
Cet enfant aurait pu mentir	p.1226
Ce feu prenait dans la chair	p.1264
Frères cette aurore est vôtre	
Cette aurore à fleur de terre	p.1220
Ceux qui ont oublié le mal au nom du bien	
Ceux qui n'ont pas de coeur nous prêchent le pardon	p.1273

This takes us back to our discussion of the articles in §§2 and 4. The demonstrative adjective in French combines the exophoric and anaphoric aspects of the singular definite article, but here it is cataphoric rather than anaphoric, and the links it forces are mainly directed forwards (although perhaps backwards as well). Thus the demonstratives, like the articles, have multiple functions. In particular they establish a kind of loose semantic and syntactic network which allows ambiguities to co-exist.

A deleted *je vois* obliges us to imagine the poet's presence in each poem. *Ce + être* on the other hand is an impersonal statement. By this device Eluard distances himself from his poems. He seems to stand back and point to those features of his environment or of human experience which will most convincingly transmit his philosophy. The demonstrative adjectives and pronouns and the deleted *ce + être* function as pointers. Supported by semantic and syntactic networks they allow (or oblige?) the reader to participate in the creative process and to draw the conclusions Eluard himself has drawn:

Je dis ce que je vois
Ce que je sais
Ce qui est vrai.

In the following chapter syntactic parallelism and 'nodal' syntax are discussed. This ties in, in many ways, with what we have said in this chapter about the syntax of the articles, the noun phrase, the sentence, and also with the notion of a loose connection between NPs established at deep structure level by a Presenter. This chapter has shown how such a device, together with the articles, the position of the nouns in the lines, the use of optional qualifiers, the sentence structure, all contribute to allow the to and fro movements of which the reader of Eluard is so conscious; movements between the particular and the general, the literal and the figurative, and between different figures.

NOTES

1. Thorne, J.P. in *New Horizons in Linguistics*, Lyons, J. ed., pp.185-197.
2. OHMANN, Richard. 'Generative grammars and the concept of literary style' in *Word*, 20, 1964, pp.423-429; and 'Literature as sentences' in *Readings in Applied Transformational Grammar*, Mark Lester, ed., Holt Rinehart and Winston, London, 1970 (1973), pp.137-148.
3. CHOMSKY, Noam. *Syntactic Structures*. Mouton, The Hague, 1957; *Aspects of the Theory of Syntax*, 1965.
4. Mead, op.cit., p.63; cf. also Chiss et al., op.cit., p.155.
5. Mead, op.cit., pp.63-64.
6. BALAKIAN, A. 'La langue surréaliste' in *Langue et Littérature*, pp.238-239; here p.238.
7. JEAN, R. *Paul Eluard par lui-même*. Seuil, Paris, 1968, p.101.
8. Chiss et al., op.cit., p.35.
9. Op.cit., p.36.
10. The contexts for *amour* and for the other Key Nouns of the corpus are to be found in the Supplements. Figures given here refer to the whole corpus.
11. Cf. Chapter 3; the presence of Key Verbs (eg. *vivre*) in some of these contexts is also interesting.
12. These differences from the main pattern of distribution signal particular uses of the nouns concerned: *feu*, *fleur*, *nom*, *terre* and *ville*. *Fleur* is more frequently used in the plural because it is used with a less abstract and general meaning than the others. *Terre* occurs frequently in prepositional phrases such as: *en terre*, *à terre*, *sur terre*, *de terre*. The other three nouns have an anomalous distribution of the determiner because a particular poem (or poems) skews the figures: *feu*: *Chant du feu vainqueur du feu*; *nom*: *Liberté, Les sept poèmes d'amour en guerre*, 7; *ville*: *En avril 1944: Paris respirait encore!*
13. Chiss et al., op.cit., p.36. *This definition is not, however, sufficiently precise for modern grammarians.*
14. *Le bon usage*, 1964, §336.
15. Loc.cit.
16. MARTIN, Graham Dunstan. 'The rhetoric of the article', unpublished article, 1983.
17. Cf. Grevisse, 1^o, "adjectifs".
18. Cf. Grevisse, 4^o, "attribut".
19. Cf. Grevisse, 5^o, "apostrophe".
20. These functions are also from Martin, loc.cit.
21. Cf. Grevisse, 6^o, "complément".
22. Loc.cit.; my italics.
23. *Grammaire Larousse du français contemporain*, Larousse, Paris, 1964, p.221.
24. Op.cit., pp.273-275.
25. Chiss et al., loc.cit.
26. DUBOIS, J & LAGANE, R. *La nouvelle Grammaire française*, Larousse, Paris, 1973.
27. Loc.cit.
28. Loc.cit.
29. Loc.cit.
30. Full (one-line) contexts for all Key Nouns are given in the Supplements.
31. *Grammaire Larousse du français contemporain*, p.216.
32. These are the nouns occurring more than 20 times in the corpus. *Les yeux* [45] is an exception for obvious reasons, given the necessary plurality involved in the concept of shared seeing in Eluard's poetry.
33. *Nom* and *ville* do not fit this pattern for reasons explained above.
34. Loc.cit.
35. GUILLAUME, G. *Temps et verbe*, quoted in *Grammaire Larousse*, q.v., p.470.
36. *Grammaire Larousse*, p.336.
37. Loc.cit.
38. Mead, op.cit., p.64.
39. Op.cit., Chapter III.
40. Fontanier, op.cit., p.305.
41. Op.cit., p.82.
42. Op.cit., p.83.
43. Op.cit., pp.90 et seq.
44. GUEDJ, Colette. 'Rhétorique du collage plastique dans les *Malheurs des Immortels*', in *Les mots la vie*, I, p.61.
45. Loc.cit., p.65.
46. Op.cit., p.92.
47. Loc.cit., p.75.
48. GROUPE μ . 'Rhétorique poétique: le jeu des figures dans un poème de Paul Eluard' in *The Romanic Review*, No.63, 1972, pp.125-151.
49. Mead, op.cit., pp.97 et seq.
50. Op.cit., p.96.

CHAPTER 10

§1. This is of course not the first analysis of parallelism in this thesis. Several of the features discussed in the chapters on semantics could have been described as semantic parallelism. Here the analysis is restricted to syntax and refers usually to patterning which is repeated in more than two situations.¹ Single repetitions of syntactic patterns are examined in Chapter 11, Syntactic Duality. Many studies of parallelism in poetry concentrate particularly on metre and rhyme, but we shall have to accept, for the purposes of this study, a more restricted definition of parallelism, and confine ourselves largely to syntactic aspects.

The subject of parallelism in poetry has interested many critics, but has been brought to the attention of modern structuralist critics mainly through the work of Jakobson.² Jakobson acknowledges his debt to earlier work on biblical language³ and to some of the theoretical writings of Gerard Manley Hopkins which passed largely unnoticed at the time he wrote them.⁴ For Hopkins, parallelism is the great structuring principle of poetry:

But what the character of poetry is will be found best by looking at the structure of verse. The artificial part of poetry, perhaps we shall be right to say all artifice, reduces itself to the principle of parallelism. The structure of poetry is that of continuous parallelism.⁵

Historically a difference has not always been made between semantic, syntactic and other kinds of parallelism in language, nor between duality (two occurrences, or a single parallel) and multiple parallels. Another distinction which is vital in the analysis of the present corpus is that between fixed form and free verse. If we can establish at the outset that what interests us is multiple syntactic parallels in free verse⁶, then we can see that much of what has been written about parallelism is not relevant for our purposes.

Furthermore, great as is our debt to Jakobson - and this is made manifest in the number of references made to him by other workers in the field⁷ - a certain amount of care must be exercised in analysing parallelism, particularly in literary language. Jakobson is probably not wrong in his claim that patterning, which is another way of describing parallel structures (be they phonological, semantic, syntactic or narrative), is "le problème fondamental de la poésie",⁸ and in support of this he quotes at greater length the passage from Hopkins given above.⁹

Jakobson first expressed his ideas on the importance of parallelism in his *Linguistique et poétique*¹⁰:

La superposition de la similarité sur la contiguïté confère à la poésie son essence.¹¹ but he developed them in *Poésie de la grammaire et grammaire de la poésie*¹² to make even greater claims for the importance of the recognition of parallel structures in poetry. These claims are now among the fundamental tenets of structuralist criticism:

On peut avancer que dans la poésie la similarité se superpose à la contiguïté, et que par conséquence 'l'équivalence est promue au rang de procédé constitutif de la séquence'.¹³ Dans ces conditions, tout retour, susceptible d'attirer l'attention, d'un même concept grammatical devient un procédé poétique efficace. Toute description non prévenue, attentive, exhaustive, totale, de la sélection, de la distribution et de l'interaction des diverses classes morphologiques et des diverses constructions syntaxiques dans un poème donné surprend le praticien lui-même par la présence inattendue, frappante, de symétries et d'asymétries, par l'équilibre entre structures, par une accumulation efficace de formes équivalentes et de contrastes saillants, enfin par des restrictions strictes portant sur l'inventaire des éléments morphologiques et syntaxiques auxquels a recours le poème, ces éliminations permettant, en retour, de saisir le jeu parfaitement maîtrisé des éléments effectivement utilisés.¹⁴

Culler describes this as a "striking and optimistic passage"¹⁵, and indeed it does seem to promise that if only we persevere in our identification of structural parallels, the list we eventually produce will be exhaustive and will allow us to explain every aspect of the poem.

Not surprisingly this claim, together with some of the analyses it has inspired, has worried critics. They are unwilling to accept the claims Jakobson makes to completeness and they

perceive that he and his followers, in spite of a wish to be objective in their analysis, do in fact select the patterns for analysis according to subjective criteria. Further, they apparently attribute equal weight to each part of a parallel structure, and to each structure. Most critics prefer to make less far-reaching claims, to admit that their analysis cannot really be described as *non-prévenue*, *exhaustive* or *totale*, *attentive* though it may be. This is not to abandon the search for parallels, but simply to limit the importance one accords to them. One can accept Hopkins's views:

... where the structure forces us to appreciate each syllable it is natural and in the order of things for us to dwell on all modifications affecting the general result or type
...¹⁶

and even agree with his statement that:

verse is distinguished from prose as employing a continuous structural parallelism
...¹⁷

but hesitate to take these views as far as Jakobson does.

A major problem is encountered in the subjectiveness of the selection of the patterns chosen for study, but choice there must be, since it is hard, even for convinced structuralists, to explain the poetic importance of all the observable parallel structures in a poem. This is the problem of pertinence which is raised by Culler¹⁸, Ruwet¹⁹, and also by Molino²⁰:

Comme on le voit, les phénomènes de parallélisme morpho-syntaxiques constituent un ample champ d'étude, dans lequel il est essentiel, au lieu de collectionner au hasard des correspondances ou des équivalences, de faire apparaître des schémas récurrents et significatifs, c'est-à-dire pertinents.

Other critics²¹ have proved this with 'structural' analyses of 'bad' poems, and Mounin²², with his detailed analysis of a banal sentence reminds us that to try to describe

d'abord la forme spécifique du message poétique, puis à expliquer ses propriétés par cette forme

is to

retombe[r] ... dans l'indistinction entre rhétorique et poésie, car les mêmes analyses formels vides qui réduisent un sonnet de Baudelaire à certaines structures donnent les mêmes résultats extasiants avec les petits et mauvais poètes du XVIII^e siècle

A similar problem is encountered, as both Martin²³ and Mounin²⁴ remind us with pastiche:

Pourquoi la poésie, c'est-à-dire la langue, de René Char nous soulève-t-elle dans les meilleurs de ses textes; tandis que l'utilisation savante par quelqu'un d'autre de sa syntaxe, de ses rythmes, de ses adjectifs imprévus, de ses néologismes abstraits, nous laisse de glace?

We shall return to this problem in the conclusion, but an awareness of it, and of the whole problem of relevance, is necessary in any selection of linguistic features for description. This is particularly true in the case of something as pervasive as parallelism. The tool has yet to be forged which will allow us to identify objectively and with certainty those parallels which do in fact contribute to the *poéticité* of a text, and to distinguish between them on grounds of poetic or aesthetic relevance.

We have said that this analysis is to be limited to multiple syntactic parallels in free verse. The fact that most of Eluard's war poetry is not written in metrically regular rhymed lines composing regular stanzas is very important, since most of what has been written recently about parallelism has dealt with poems which are patterned to conform with a pre-established verse form. In free verse parallelism may be used as a major structuring device - indeed this was presumably one of the aspects of parallelism which interested Hopkins - and it may give to a free verse poem the cohesion and internal organisation which fixed forms give to other kinds of poetry. This type of Parallelism, which is frequently exploited by Eluard, is described by Molino²⁵ as *le parallélisme-matrice*:

Il s'agit des cas dans lesquels un schéma morpho-syntaxique est répété plusieurs fois de façon telle qu'il organise une partie ou l'ensemble du poème ... C'est une matrice de production du poème fréquemment utilisée par les poètes du XX^e siècle, car elle permet d'une part de faire accepter toutes les déviations syntaxiques et sémantiques, celles-ci étant prises dans une série qui les naturalise, et d'autre part se donner une organisation qui se substitue au vers et joue son rôle de retour prévisible, c'est-à-dire de mesure.

We shall examine, in what follows, the different kinds of syntactic Parallelism to be found in Eluard's war poetry, and attempt to explain the particular effects he achieves with it. We begin with *le parallélisme-matrice*.

§2. One of the most striking of the ways in which Eluard uses syntactic Parallelism is as a matrix for a poem, to give form to the whole poem which, as a result of the exploitation of Parallelism, achieves an almost mesmeric quality:

Couvre-feu

Que voulez-vous la porte était gardée
Que voulez-vous nous étions enfermés
Que voulez-vous la rue était barrée
Que voulez-vous la ville était matée
Que voulez-vous elle était affamée
Que voulez-vous nous étions désarmés
Que voulez-vous la nuit était tombée
Que voulez-vous nous nous sommes aimés

p.1108

Here the opening interrogative sentence is less a question than a description of hopeless dreariness, of the sameness and unrelieved repetitiveness of life in occupied France. The second half of each line ends with a passive verb so that the whole poem is a syntactic metaphor for submission in France in 1942. Each successive passive explanation or self-justification adds to the cumulative effect and creates an image of a situation where the worst behaviour could be justified, where men are reduced to their lowest level. Against this carefully prepared and rhythmically and thematically repetitive background, the conclusion to the last line:

nous nous sommes aimés

is thrown into sharp relief, transforming the poem into a *paean* of hope, an affirmation of goodness and strength, which even the totally unpropitious climate of the Occupation cannot defeat.

This poem is typical of a number which are based exclusively, or almost exclusively, on a single syntactic pattern. These are the poems which, as Raymond Jean says, have:

[la] forme d'une chanson syncopée, de poème-message d'un effet direct et facile, où l'on entend des coups frappés aux portes de l'inquiétude et de la nuit.²⁶

According to Jean this syntactic and rhythmic insistence was one of the main reasons for the overwhelming popularity of *Liberté*.

Liberté fascinates the reader by its continual inventiveness within the confines of the syntactic pattern *sur* + noun object followed by the refrain *J'écris ton nom*. The semantic content of the preposition itself, and the rational semantic link between it and *écrire* disappear almost completely, as the structure *écrire qqch sur qqch* takes on more and more the function of scaffolding for the long series of noun phrases which, tracing Eluard's life and experiences, take over the poem.

A similar effect is obtained in *Les belles balances de l'ennemi*:

Des saluts font justice de la dignité
Des bottes font justice de nos promenades
Des imbéciles font justice de nos rêves
Des goujats font justice de la liberté
Des privations ont fait justice des enfants
Ô mon frère on a fait justice de ton frère
Du plomb a fait justice du plus beau visage
La haine a fait justice de notre souffrance
Et nos forces nous sont rendues
Nous ferons justice du mal.

p.1253

The seventh poem of *Les sept poèmes d'amour en guerre*, pp.1186-1187, shows the same deployment of Parallelism to structure the whole poem, with the use of the structure *au nom de* + noun object. The hypnotic effect of the syntactic repetition in poems like these focusses attention on those parts of the structure which do vary (much as we observed in semantic

Repetition, above, Chapter 6), and it welds them together in a far more convincing and unshakeable way than syntactic links between them would do. Their shared characteristic of a syntactic link with the same structure acts to bring them into inescapable contact with one another. Thus *le front, les yeux, la bouche* in the first stanza of *Au nom du front parfait profond, l'espoir, les larmes, les plaintes, les rires* of the second stanza are so presented that they are indissociable one from another. The major structural links in this, and in all the poems which are based on a matrix, are therefore vertical, as opposed to the usual prevailing of the syntagmatic or linear (horizontal) links.

This structuring is a poetic effect of contiguous parallels and is recognised as such by Jakobson.²⁷ What he does not mention is that the parallels are also active in forging semantic links between words of apparently very different meanings. The shared syntactic context of such words becomes, through repetition, more forceful than basic syntactic contiguities (here, object of *au nom de*). It overcomes the apparent absence in some cases of semantic links or what Jakobson calls "similarité" (*dignité, promenades, rêves; saluts, bottes, imbéciles* in *Les belles balances*) to force a new and poetically productive *rapprochement*.

Although the poem dedicated to Eluard by Frénaud in *Les Rois mages*²⁸ is not meant to be a pastiche, the fact that it is an example of *le parallélisme-matrice* suggests that it may be an attempt to imitate Eluard's language:

Voici l'homme

à Paul Eluard

Dans ma fronde pour me lapider,
dans ma glaise qui est froide,
dans ma vie mal habituée,
dans ma rumeur mal famée,
dans les pôles de mon silence,
dans mes dérisions et mes gloires,
dans mes jeux sans lumière,
dans ma peine sans larmes,
dans mon rire sans eau

dis-moi si je me cache.

It differs from the matrix poems of Eluard notably in the degree of control exercised over the parallels, so that there is here more variation than Eluard allows. The variation too is of a different kind, for whereas in Eluard there is a carefully prepared crescendo, in which each stage is clearly a Development (both syntactic and semantic) of the preceding one, here there is more independence and a far less tightly woven web. Whereas the Eluard poems build up to a carefully orchestrated climax, so that the poem ends in a dramatic affirmation which is also a powerful resolution, Frénaud's poem ends on an anticlimactic note, a disturbing semi-climax, which has the opposite effect on the reader. Instead of reassuring him it sows uncertainty and doubt.

The much quoted poem by André Breton, *Union libre*²⁹, although composed from a noun phrase rather than a sentence matrix like the Eluard poems so far mentioned, differs from Eluard's poems in the relative simplicity of the basic syntactic pattern:

NP (*ma femme*) + à + NP + de + N

which, partly because it contains no verbs, is not capable of very subtle syntactic development. The static nature of the syntactic pattern, the insistent repetition of *ma femme*, the open-ended and semantically improbable (but syntactically repetitive) qualifiers, give this poem a linear structure, forward-moving and outward-looking. Eluard, on the other hand, uses his parallels to control the development of the poem and to create and superimpose

vertical patterns - both syntactic and semantic - on the apparent horizontal structure. It is this characteristic of supporting networks which initiates the circular reading an Eluard poem requires, and the matrix poems allow us to observe most clearly the shapes of the networks.

§3. The poems which consist essentially of multiple representations of a single structure in which some elements are unaltered and a syntactic frame repeated:

Que voulez-vous
[faire] justice de
Au nom de
[écrire quelquechose] sur

are in a minority, even in Eluard's war poetry, where we might expect this somewhat obvious device to be particularly useful in making poems comprehensible and memorable to a public but recently converted to the reading of poetry.³⁰ At a more subtle level the repetition is less apparent, but its effects are similar. Some of the semantic Repetitions we looked at in Chapter 6 for example are set in parallel syntactic structures.

We have postulated certain deletion techniques to account for some aspects of the syntax of Eluard's war poetry (Chapter 9). Some poems, far from being dominated by a single simple sentence structure like those discussed in §2, are a complex of parallel sentence structures, with more than one pattern exploited in a single poem. For Jakobson, the matrix type of parallelism is most effective:

N'importe quelle forme de parallélisme est un mélange d'invariants et de variables. Plus la distribution des premiers est rigoureuse, et plus les variations sont perceptibles et efficaces.³¹

It is however arguable that the finer and subtler poetic effects created by a less restricted form of Parallelism are more interesting, and worthy of closer attention than the matrix type. Variety in Parallelism is exemplified by the poem *Charniers* (p.1270), where the first stanza:

1. L'aube est sortie d'un coupe-gorge
L'aube noircit sur des décombres
Se fond parmi des ombres molles
Parmi d'abjectes nourritures
Parmi de répugnants secrets

is based on a sentence of the form:

N (l'aube) + V ₁ + AdvPhr 1 de	+ Obj
V ₂	2 sur + Obj
V ₃	3 parmi + Obj ₁
	4 Obj ₂

The second and fourth stanzas on the other hand show a less complex parallel structure:

Où + V(*être*) + N[et N2] [?]

The ninth stanza exploits the structure:

N(sing) + V ₁ (sing.pres) + Obj	
V ₂ (" ") + AdvPhr	
V ₃ (" ") + Adv	
N(plur) + V ₁ (plur.imperf) + Obj	
V ₂ (" ") + Obj	
V ₃ (" " neg) + Obj	

These carefully worked contrasts operate within the metrically regular eight-syllable line and within a semantic network of Development which has two main axes:

destruction and decomposition; darkness and concealment.

It is because these meanings are held in such a finely controlled syntactic environment that the reader is obliged to trace the Developments and to see semantic links which a straightforward linear reading would conceal.

Other examples are to be found in *Les sept poèmes d'amour en guerre*:

C'est la pluie et le soleil

Qui V₁ avec N₁

V₂ avec N₂

V₃ avec N₁

p.1185

Le coin d'N₁ et de N₂ et de N₃

p.1185

Similarly the three sentences which compose the first stanza of *Gabriel Péri* (p.1262), the adverbial phrases introducing the third part of *Chant du feu* (p.1265) and the three which follow them:

5. Derrière lui la rosée
Derrière lui le printemps
Derrière lui des enfants
Qui font croire à tous les hommes
A leur coeur indivisible
A leur coeur immaculé

where a semantic Repetition forms part of a ternary syntactic structure, all present ternary patterns. The second stanza of *A l'échelle humaine* (p.1272) uses a triple repetition at semantic level in a semantic Development in binary rhythm of the basic sentence:

6. Et son coeur s'est vidé
Ses yeux se sont vidés
Sa tête s'est vidée
Ses mains se sont ouvertes

Jakobson notes the occasional occurrence of triplets in parallel metrical structures:

La récurrence d'une même "figure grammaticale", qui est, comme l'a bien vu Gerard Manley Hopkins, avec le retour d'une même "figure phonique", le principe constitutif de l'oeuvre poétique, est particulièrement évidente dans ces formes poétiques où, plus ou moins régulièrement, des unités métriques contiguës sont combinées, en fonction d'un parallélisme grammatical, en paires ou, occasionnellement en triplets.³²

In Eluard's work the triplets may be found in syntactic, semantic and phonological structures, as well as in rhythms. The role of the ternary patterns is, however, as Jakobson suggests, to some extent determined by the predominating binary patterns. They interrupt the military two-step of the binary rhythms and the forward impetus they give to the poems is not possible with binary structures alone, since their symmetry and balance tends to make them self-contained. Thus, by combining, as in the last example, a binary rhythm:

coeur vidé

yeux vidés

tête vidée

mains ouvertes

with ternary syntax: *coeur, yeux, tête vidé[s]*, Eluard leads on to the final modification of the N + V (reflexive, *passé composé*) structure:

Ses mains se sont ouvertes

This carefully prepared syntactic development has the effect of accentuating certain semantic features - although the relaxing of the hands fits in to the picture of gradual death, it introduces several new ideas: the hands may be begging (for life?); they may show the ultimate generosity of dying for one's comrades; they may be preparing to go to work to redress the wrongs done to the dying man and his fellows. There is a positiveness about *ouvertes* which is expressed partly through the syntactically orchestrated binary pattern overlaid by the ternary *vidé*.

In this example of semantic and syntactic Development, the combination of binary and

ternary patterns achieves both internal cohesion in this section of the poem, and also external integration into the structure of the whole poem.

Symmetry, whether phonological - *Epouvantés épouvantables* (p.1254), semantic - *Fille femme soeur et mère* (p.1229), or syntactic:

7. Mais voici que l'heure est venue
De s'aimer et de s'unir
Pour les vaincre et les punir p.1255

is thrown into relief by asymmetrical structures:

8. VP1 Lui ôte le pain de la bouche ...
VP2 Lui prend sa veste et ses souliers
VP3 Lui prend son temps et ses enfants p.1099

NP Ce petit monde meurtrier
VP1 Confond les morts et les vivants
VP2, VP3 Blanchit la boue gracie les traîtres
VP4 Transforme la parole en bruit

Le prodige serait une légère poussée contre le mur
Ce serait de pouvoir secouer cette poussière
Ce serait d'être unies

Ces maines croisées sur tes genoux
Sont les outils d'un assassin

Cette bouche chantant très haut
Sert de sébile au mendiant

Et cette coupe de lait pur
Deviens le sein d'une putain

These examples, all of which are taken from *La dernière nuit* (pp.1099-1101), are marked for only some of the binary and ternary structures of sound and syntax; these are in turn intertwined with metrical and semantic rhythms which show a similar deliberate combination of binary and ternary patterns. The extreme complexity of the patterns in this relatively simple group of short poems provides an example of the way in which Eluard achieves both texture and density in his poetry.

From the foregoing we can see that it is possible to describe Eluard's poetry as what Jakobson calls "une poésie fondée sur un parallélisme généralisé".³³ In poetry of this kind:

quel que soit le statut d'un vers, toute sa structure, toutes ses fonctions, sont indissolublement conjoints au contexte verbal proche et lointain, et la tâche de la linguistique est de mettre à nu le mécanisme de cet ensemble de rouages. Vue de l'intérieur du système du parallélisme, cette prétendue condition d'orphelin [vers isolé], comme le statut de tout autre constituant, se métamorphose en un réseau d'affinités multiples et contraignantes.

Thus, for Jakobson, the setting up of *isotopies* in the text built on pervasive parallelism³⁴ is not so much a strategy which the reader finds himself obliged to use in the resolution of complex new images (above, Chapter 5, §5), but rather a strategy which is forced on him by the use of parallel structures (§2 above), setting up and maintaining echoes "proche[s] et lointain[s]", weaving a web of great subtlety and power, which extends beyond the line, beyond the stanza, beyond the poem, to an entire volume, or even to a whole *oeuvre*.

§5. Jakobson³⁵ analyses parallel structures in folk tales or songs by asking which element or elements of the pattern vary, by examining the *invariants* and the *variables*, but this separation is difficult to maintain. In practice the *invariants* may be interpreted in two ways. The structures we have discussed here are, if we consider them in purely syntactic terms, usually constant. For example, the pattern N + *de* + NP is one of a number of noun-based

invariant type cultural +
(invariant à un
autre de lui
pour le

patterns which are to be found in many different poetic contexts, and of which the basic syntactic components do not vary. Within the structures, the individual parts of speech show a varying tendency to remain constant: in a pattern such as N + *de* + NP, the first noun is most likely to be the node, that is, to be repeated or deleted, while the noun complement varies:

9. Feu de terre et [feu] de terreur p.1264
 Feu de vue et [feu] de parole p.1265

There are however other examples where there is no semantic Repetition, although the deep syntax is the same:

10. Un nuage de paresse p.1200
 Une moisson de caresses

It is rare to find these structures in isolation. What is most likely is that they will be intertwined with other syntactic patterns, and will themselves show some syntactic and semantic variation or development:

11. Une paix d'yeux aveugles
 De rêves sans couleur
 Qui se cognent aux murs
 Une paix de bras inutiles
 De fronts vaincus
 De femmes déjà passées p.1255

12. Buisson de sang et d'air
 Moisson de cris sublimes
 Et moisson de rayons p.1265

From an examination of the parallel syntactic structures, it is clear that the parts of speech most likely to be unchanged, to show semantic Repetition and therefore to have a nodal function, are verbs, prepositions and pronouns, while nouns and adjectives are most likely to show semantic variety and invention.

It is possible to group the syntactic structures used in parallel by Eluard into five types, depending on whether, at the level of the phrase, they are based on:

- (i) a noun
 - (ii) a verb
 - (iii) a preposition,
- or, at the level of the sentence, are
- (iv) simple
 - (v) complex.

Noun-based patterns are very varied, and less frequent and complex than types (ii) and (iii), because it is most common for nouns to figure as the semantically varied element in these two other types. We have already seen some of the ways in which the noun-based structure N + *de* + N is used. Another type of qualification of a noun is found in the pattern N + Adj:

13. Cahotant charroi
 Animaux luisants
 Charretier vivant p.1245
14. Regards aveugles fronts éteints
 Bijoux couvrant un trou puant
 Fleurs de calcul étoiles basses
 Oubli commode oubli sublime p.1271

Variety is introduced, as we have already seen in the first example - *cahotant charroi* - by the occasional use of a preceding adjective: Adj + N:

14. Petits profits grandes ruines
 Ténèbres ignorées des vers
 Précieuse cendre au fond des poches p.1271
13. Mais quel soleil lourd
 Mais quel noir effort p.1245

There are also occasional examples of a pattern based on an adjective which we might describe as adjective-based: Adj + *de* + N:

15. Auréole de nos vœux
Scintillante d'impatience
Chaude de notre colère p.1269
2. Les innocents ont réparé
Légers d'air pur blancs de colère
Forts de leur droit impérissable
Forts d'une terre sans défauts p.1271

The contexts of these patterns show that they are all semantic and syntactic Developments based initially on a noun - *auréole*, *innocents* - and are therefore noun-based qualifying structures.

In Chapter 9 (§5) we considered the great importance of qualifying structures in actualising figurative developments in the poems. Their great variety:

noun complements with or without adjectives or prepositional phrases;

adjectives which precede or follow a noun, and are themselves sometimes modified by a prepositional phrase; ...

within a deep N + qual structure is one of the ways in which Eluard separates himself from the surrealists whose qualifying structures tend to be syntactically repetitious.³⁶

Another noun-based structure, N + *de* + Infin, is interesting because it shows a variation in the normal order - V + N - and also because it is another way of particularising a noun, without the use of an adjective:

7. Mais voici que l'heure est venue
De s'aimer et s'unir
Pour les vaincre et les punir p.1255

The patterns based on verbs, (ii), are different from the noun-based patterns in several ways. Verbs have a far greater number of syntactic forms, or possible grammatical variations, which can be exploited in parallels: person and tense, as well as number and gender which are available in nouns and adjectives. Partly because of this, they tend to show less semantic variety, acquiring, by a combination of semantic and syntactic Repetition, the strength of a linchpin. Eluard sometimes varies the number, person or gender of a single verb, while keeping the tense constant:

6. Et son cœur s'est vidé
Ses yeux se sont vidés
Sa tête s'est vidée p.1272

He may keep the tense constant, but introduce semantic variety, as the wider context of this same example shows:

Il est tombé
Et son cœur s'est vidé
Ses yeux se sont vidés
Sa tête s'est vidée
Ses mains se sont ouvertes

In *Couvre-feu*, the passive construction based on the imperfect tense of *être* + Past Participle (-er verb) is sometimes masculine, sometimes feminine, sometimes plural. This provides an *invariant* background to the striking change of tense in the last line:

nous nous sommes aimés p.1108

In *Les belles balances* there is carefully controlled variety of number and tense which again provides the background against which the final future tense stands out:

Nous ferons justice du mal p.1253

In *La dernière nuit* the person, number and tense remain constant, the auxiliary verb functions as a node, while there is semantic variation in the past participle:

16. Je suis né derrière une façade affreuse
J'ai mangé j'ai ri j'ai rêvé j'ai eu honte
J'ai vécu comme une ombre
Et pourtant j'ai su chanter le soleil p.1101

A similar pattern is found in *Un petit nombre de Français* where again only the past participle changes:

17. Ils nous ont vanté nos bourreaux
 Ils nous ont détaillé le mal
 Ils n'ont rien dit innocemment
 Belles paroles d'alliance
 Ils vous ont voilées de vermine p.1255

although the verb structure is here part of a parallel sentence structure. Where the verb remains unchanged, or has been deleted - *menacer*, p.1258; *prendre*, p.1264; *donner*, p.1229; *oser*, p.1259; *entendre*, pp.1100-1101 - it nevertheless controls the predicate (which shows considerable semantic variety), and this may be either a noun:

18. Donne-leur des forces d'homme ...
 Les lèvres d'un amour doux ...
 notre pays ...
 la liberté

3. On te menace de la guerre
 de la paix

a prepositional phrase (Prep + NP):

4. Ce feu prenait dans la chair ...
 dans les mains
 Dans le regard dans la voix

or an infinitive (Infin + NP):

19. Paris osant montrer ses yeux
 crier victoire
 Et j'entendais parler ...
 calculer ...
 calculer
 Car je les entendais rire ...
 Rire d'un rire à venir
 Rire à la vie et naître au rire p.1264

This final example has a very complex syntactic structure based on the deletion of *je les entendais* and the Repetition and Development of *rire*. It shows very clearly how difficult it is to isolate patterns in Eluard's poetry, and is also a good example of the way in which semantics and syntax can be used to reinforce one another.

The verb predicates in the form of prepositional phrases form a class of parallel structures (iii) which need to be examined separately from the verbs. The patterns based on a preposition are far easier to detect than either noun- or verb-based patterns because of the absence of semantic variation they display. There is little semantic variation possible with prepositions because of their limited number in the language, and they cannot display any of the grammatical variety of nouns, adjectives and verbs. Multiple Repetition of the same preposition, frequently at the beginning of a line, gives them an insistent beat which certainly contributes to the hypnotic rhythm of some of the war poems. This is remarked on by Raymond Jean as being a feature of Eluard's war poetry which is not typical of his poetry at other periods:

dans cette époque où il ressent la nécessité de s'adresser à ses contemporains, de les réveiller, de leur parler en face, il usera volontiers d'une forme de chanson syncopée, de poème-message d'un effet direct et facile, où l'on entend des coups frappés aux portes de l'inquiétude et de la nuit.³⁷

The identification of the heavily stressed *poème-message* as a form which is typical of the war poetry is supported by an examination of other poems written during the period of the Resistance. In the *Choix de poèmes* at the end of Pierre Seghers' book *La Résistance et ses poètes*³⁸, there is a number of poems which use the device of syntactic parallelism allied with semantic Repetition, and this often involves beginning successive, or several lines with the same verb- or preposition-based structure:

Pour renier mes amis
 Pour abjurer le pain et le vin
 Pour trahir la vie
 Pour mourir.

p.450

- des hommes purs et sombres
 aux yeux de labourage
 aux mains lourdes, rythmées par les vents du soir
 aux yeux de grand'routes p.472
- Comme une main qui se referme
 Comme un refus qui se raidit
 Comme un défi aux yeux de fer p.608
- Pour tout ce qu'on ne dit pas,
 pour la haine et les remords,
 pour les fusillés en tas,
 pour les mains mortes des morts. p.630

In this context Eluard's use of the same preposition at the beginning of successive lines appears less innovative, and it would indeed be interesting to discover whether he influenced or was influenced by other poets working for the same purpose at the same time.

What it is possible to say is that, when Eluard uses such structures, they are normally so closely bound into the poem by other syntactic and semantic structures that they appear not so much an artifice as a necessary part of a very complex and dense poetic whole. Among the best examples of preposition-based patterns in Eluard's war poetry are:

20. Il t'a montré le chemin
 Vers la grille et vers la clé
 Vers la porte à dépasser
 Vers ta femme et tes enfants
 Vers la place des visages p.1256
21. Dans le sang et la sanie
 Dans les plaies qu'elle a creusées p.1254
4. Ce feu s'en prenait aux chaînes
 Aux chaînes et aux murs aux bâillons aux serrures
 Aux aveugles aux larmes
 Aux naissances infirmes
 A la mort que j'avais méchamment mise au monde
 Un feu qui s'attaquait aux étoiles éteintes
 Aux ailes chues aux fleurs fanées
 Un feu qui s'attaquait aux ruines pp.1264-1265
1. L'aube ...
 Se fond parmi des ombres molles
 Parmi d'abjectes nourritures
 Parmi de répugnants secrets p.1270
22. ... le combat
 Contre les bourreaux des siens
 Contre l'idée d'ennemi
- ...
- Et le premier attentat
 Contre les soldats du mal
 Contre la mort répugnante pp.1272-1273

This repeated use of the pattern Preposition + N is of course marked in the poem *Liberté*:

23. Sur mes cahiers d'écolier
 Sur mon pupitre et les arbres
 Sur le sable sur la neige
 J'écris ton nom p.1105

Other examples are readily found.

As far as the syntax is concerned, one of the most important features of this type of structure lies in the fact that prepositions are normally related to verbs, in that with their object they often perform an adverbial function. Just as adjectives are usually to be found in a qualifying relationship with a noun, so prepositional phrases are usually found in a grammatical relationship with a verb. In almost every case where prepositional structures are found in parallel, they are related to, or governed by, a single verb: a syntactic 'node'. Again the best example of this is *Liberté*, (*écrire* + *sur* + N), but a similar, if less obvious pattern is found in many other examples too:

se fondre parmi + N	p.1270
répéter à + N	p.1272
sortir de + N	p.1259
prendre dans + N	p.1264
être en proie à + N	p.1260
s'attaquer à + N	p.1265

In a considerable number of cases (and this is similar to the situation we found with the nouns) the link between the preposition and a verb is not articulated:

24. Sur les murs de la misère ...
 Sur les murs enfin sensibles ...
 Sur les murs enfin marqués p.1269

and elsewhere the logical link seems to be between a preposition and a noun:

20. chemin/ Vers p.1256
 19. saluts à la misère à la mort p.1259
 22. combat/ Contre les bourreaux p.1272
 22. attentat/ Contre les soldats p.1273

The noun, verb and preposition based structures we have examined here are different expressions of a similar syntactic pattern which may be described as nodal structuring. The node, or fixed point of the syntax is very frequently a verb form which shows either semantic:

3. On te menace de la guerre
 On te menace de la paix p.1258

or syntactic repetition:

17. Ils nous ont vanté nos bourreaux
 Ils nous ont détaillé le mal
 Ils n'ont rien dit innocemment p.1255

The node may also be a preposition (and this is usually repeated):

20. Il t'a montré le chemin
 Vers ...
 Vers ... p.1256

or a noun:

15. Auréole de nos vœux
 Scintillante d'impatience
 Chaude de notre colère.

Although in rare instances the node terminates the structure:

6. Et son cœur s'est vidé
 Ses yeux se sont vidés
 Sa tête s'est vidée p.1272

it is much more usual to find a development to the right of the node, displaying increasing semantic and syntactic complexity. This kind of syntax in which a node, or successive nodes, governs a number of related (but not necessarily identical) structures is also to be found in the sentence structure.

The sentences which are syntactically complete can be divided into (iv) simple and (v) complex. Simple sentences are of three main types. In the first the structure of the sentence is NP + VP + NP as in *Charniers*:

25. Une vie large vaut sa honte
 Le froid chante comme un voleur
 Et les vieux crimes tiennent chaud
 Les bourreaux justifiaient la mort p.1271

A more prevalent pattern is Pronoun + VP + NP:

3. On te menace de la guerre
 On te menace de la paix
 On expose ton cœur aux coups p.1258
 17. Ils nous ont vanté nos bourreaux
 Ils nous ont détaillé le mal ...
 Ils vous ont voilées de vermine p.1255

26. J'avais ... bâti trois châteaux ...
 J'avais ... tissée trois manteaux ...
 J'avais ... compté trois lumières p.1226

and this accords with earlier remarks about the syntax in Chapter 9, §8, where we found this type of sentence, with its increasing semantic density to the right of the verb in poems based on a simple sentence matrix. Where the verb is *être*:

27. C'est l'air pur c'est le feu
 C'est la beauté c'est la bonté p.1231

or the subject is impersonal:

28. Il tombe cette nuit
 Une étrange paix sur Paris ...
 Il tombe cette nuit ...
 Une étrange lueur sur Paris p.1255

all the emphasis is placed on the following noun, and indeed sentences such as these sometimes seem to act almost solely as frames for the final noun. In a few poems - *Un petit nombre d'intellectuels* ..., *Les armes de la douleur*, 2, *Charniers* - there is a close semantic relationship between the varying verbs and nouns in the basic simple sentence, which illustrates the closeness of the texture of an Eluard poem. In *Charniers* in particular this is noticeable in the proverb-like structure of the sentences.

Another simple sentence structure which is used by Eluard is the question. In its insistence on an unvarying pattern this is less subtle than the NP + VP + NP or the Pro + VP + NP sentences. Used sparingly, as a rhetorical question, it can nevertheless be very effective:

29. Où sont les rires et les rêves
 Où est le bouquet de la peau
 Où est le mouvement constant ...
 Où sont les flammes et la sueur
 Où sont les larmes et le sang
 Où sont le regard et la voix
 Où est le cri de ralliement p.1270

Compound sentences (v) usually contain a single principal clause with a number of parallel subordinate clauses. Most often these are relative clauses which, by referring back to the same antecedent - a noun - give it, whether it is actually repeated or not, the kind of controlling presence noted above in certain verbs. The antecedent is usually itself the object of a preceding verb or preposition. Sometimes, as in *Chant du feu*, it is one of the series of juxtaposed nouns so common in Eluard's poetry. Hence the relative clauses are, with few exceptions, part of the nodal tendency in the syntax:

30. ... *pus*
 Qui contredit toute famine
 Qui nie le mal et les tortures p.1270
4. Un *feu* vocal et capital
 Qui criait par-dessus les toits ...
 Un feu qui s'attaquait aux étoiles éteintes ...
 Un feu qui s'attaquait aux ruines
 Un feu qui réparait les désastres du feu pp.1264-1265
18. Donne-leur notre *pays* ...
 Un *pays* où le vin chante
 Où les moissons ont bon coeur
 Où les enfants sont malins
 Où les vieillards sont plus fins
 Qu'arbres à fruits blancs de fleurs
 Où l'on peut parler aux femmes pp.1229-1230

Occasionally the antecedent is a pronoun:

31. Ceux qui ont oublié le mal au nom du bien
 Ceux qui n'ont pas de coeur nous prêchent le pardon p.1273
32. Ils étaient quelques-uns qui vivaient dans la nuit ...
 Ils étaient quelques-uns qui aimaient la forêt
 Et qui croyaient au bois brûlant pp.1274-1275

Apart from these relative, and hence noun- or pronoun- qualifying clauses, the subordinate

clauses are very few. Certainly there are few adverbial clauses of whatever kind. As a result of this, the emphasis on the verbs which are exceptionally accompanied by adverbial clauses is very forceful:

33. Ces esclaves nos ennemis
S'ils ont compris
S'ils sont capables de comprendre
Vont se lever p.1231

In this example the stress is multiplied by the reorganisation of the sentence to place the *si* clauses before the verb, as well as by sound and rhythm. It is again the rarity of a complex sentence where the clauses develop from a verb which gives its impact to the end of *Les armes de la douleur*:

34. Je dis ce que je vois
Ce que je sais
Ce qui est vrai. p.1229

Even here, however, although semantically, phonologically and metrically the emphasis is on the basic verbs *dire, voir, savoir, être vrai*, syntactically they are the right-hand elements of a series of three noun clauses. The stress is therefore to some extent a result of their nominal function (object of *dis*) in the "simple" sentence structure Pro + V + N(clause).

§6. In the patterns identified in §5 there are frequent instances of semantic variation within the syntactic framework. In the syntax too there are sometimes variations - in verb tense or number, in the number and type of qualifiers accompanying a noun, and so on. As far as semantic repetition is concerned, it is the final item of a structure which is most likely to vary, and this will usually be a noun or sometimes an adjective. Semantic repetition becomes more likely as we move left of the stressed final element, and is common in prepositions, verbs and (pronoun) subjects.

Adjectives are the elements least likely to be repeated, or, to put it another way, the elements most likely to show semantic variety and inventiveness. Where an adjective is repeated, variety may be achieved by modifying it, as with *première* in this example:

35. C'est la première lumière
Dans la nuit des malheureux
Lumière toujours première
Toujours parfaite p.1273

Where the noun remains constant it is the node for semantically (and sometimes syntactically) varied qualifiers:

36. Une étrange paix sur Paris
Une paix d'yeux aveugles ...
Une paix de bras inutiles p.1255
37. Et l'Allemagne asservie
Et l'Allemagne accroupie p.1254
4. Un feu sans créateur ...
Un feu clair jusqu'à l'essence ...
Un feu clair dans le filet
Des lueurs et des couleurs
Feu de vue et de parole p.1265

The multiple Repetitions at the beginning of succeeding lines of *homme* (p.1225) in the pattern *homme* + *à* + NP and of *honte* in *honte* + *de* + NP (p.1186) are striking examples of nodal nouns.

In verb-based patterns, apart from the kind of syntactic variations in tense and number observed already, there is far less semantic variety than with nouns and adjectives. The parts of the verb most likely to display semantic variety are past participles and these are considered in more detail at the end of this paragraph. In examples like the following, the auxiliary verb has a nodal function:

16. J'ai mangé j'ai ri j'ai rêvé j'ai eu honte p.1101

17. Ils nous ont vanté nos bourreaux
 Ils nous ont détaillé le mal
 Ils n'ont rien dit innocemment p.1255

and in this example where the past participles are adjectives, *être* functions as a node:

38. Nous qui ne sommes pas casqués
 Ni bottés ni gantés ni bien élevés p.1231

Infinitives, which may occur as the final element in a noun-based structure are also sometimes variant elements:

39. Il n'y a rien d'essentiel à détruire
 Qu'un homme après un homme
 Il n'y a rien d'essentiel à créer
 Que la vie tout entière en un seul corps p.1256

7. Mais voici que l'heure est venue
 De s'aimer et de s'unir
 Pour les vaincre et les punir p.1255

Preposition-based structures almost always begin with an invariable preposition and this is likely to be repeated more than once (examples 5, 21, 22, 23, 24). At the right of patterns which begin like this are to be found the semantically varied nouns and their qualifiers. Similarly in simple and complex sentence structures the elements most likely to vary are the final ones - nouns or adjectives (examples 3, 17, 31, 32) while the node here is frequently an invariant and semantically vague pronoun:

40. (1) Ils ignoraient
 Que la beauté de l'homme est plus grande que l'homme
 (2) Ils vivaient pour penser (3) ils pensaient pour se taire
 (4) Ils vivaient pour mourir (5) ils étaient inutiles
 (6) Ils recouvraient leur innocence dans la mort
 (7) Ils avaient mis en ordre
 Sous le nom de richesse
 Leur misère leur bien-aimée
 (8) Ils machonnaient des fleurs et des sourires
 (9) Ils ne trouvaient de cœur qu'au bout de leur fusil
 (10) Ils ne comprenaient pas les injures des pauvres
 Des pauvres sans soucis demain
 (Des rêves sans soleil les rendaient éternels)
 (11) Mais pour que le nuage se changeât en boue
 Ils descendaient (12) ils ne faisaient plus tête au ciel p.1216

The parallel syntax of this poem develops in 12 sentences from the constant *Ils* + V(imperfect). The repeated return to the node (here, *Ils* + V(imperfect)) creates a fan-like structure with developments of varying length and syntactic complexity spreading out from the same central point. Although the poem quoted here is apparently very irregular in form, by comparison with classical fixed form poetry and with some of Eluard's more conventional verse forms, it has a very definite shape which is meticulously traced and confidently controlled by its syntax.

The same fan shape is to be found at the level of the noun phrase:

41. (1) Homme au chapeau troué
 (2) Homme aux orbites creuses
 (3) Homme au feu noir
 (4) Homme au ciel vide p.1225

the prepositional phrase:

20. (1) Vers la grille et (2) vers la clé
 (3) Vers la porte à dépasser
 (4) Vers ta femme et tes enfants
 (5) Vers la place des visages p.1256

as well as in clauses:

42. Un homme est mort (1) qui n'avait pour défense
 Que ses bras ouverts à la vie
 Un homme est mort (2) qui n'avait d'autre route
 Que celle où l'on hait les fusils
 Un homme est mort (3) qui continue la lutte
 Contre la mort contre l'oubli p.1262

4. Un feu (1) qui s'attaquait aux étoiles éteintes
 Aux ailes chues aux fleurs fanées
 Un feu (2) qui s'attaquait aux ruines
 Un feu (3) qui réparait les désastres du feu

p.1265

This delta shape is particularly marked in adverbial phrases introduced by an invariable preposition:

à in *Chant du feu*;

vers in *D'un seul poème*;

contre in *Tuer*;

dans in *Chant nazi*.

The invariant syntactic nodes: pronouns, verbs, prepositions and sometimes nouns, exercise a grammatical control over the elements to their right which depend on them. The scope for semantic invention and texturing is greatest where the node is farthest removed from the stressed noun (and/or qualifier) which concludes the structure. *Faire vivre* illustrates this particularly well:

32. Ils étaient quelques-uns qui vivaient dans la nuit
 En rêvant du ciel caressant

The build-up of semantic density from the ill-defined *Ils* (with a subsidiary node *qui* of which it is the antecedent) towards the end of the sentences in this poem is highly typical of Eluard.

This type of controlled and directed crescendo is similarly (although on a smaller scale) associated with the other types of node. It is most marked in those cases where the node has least semantic content (pronoun subjects), and least marked where the node is a noun, and carries considerable semantic weight.

This pattern of left-to-right increasing semantic and syntactic density, rather than a sentence evenly balanced about the verb, or with a highly developed subject and restricted predicate, has the effect of emphasising certain features which are inherent in the structure of French. Notably it exploits the right branching tendency which is found in the syntax of most natural languages, and gives dramatic intensity to the nouns. Since, in French, adjectives usually follow nouns, where a noun *is* accompanied by an adjective, this will have maximum stress. It has been said that Eluard's poetry is based on nouns (rather than verbs).³⁹ Our impression of the preponderance of nouns and of their major poetic role is largely due to the manipulation of the syntax. The nodal structures create a syntactic rhythm, which is reinforced by semantic and metrical rhythms, so that all combine to foreground nouns.

These conclusions are related to our earlier examination of richness of vocabulary, and may to some extent explain some of the findings in Chapter 3. Since the *variables* are words which tend not to be semantic repetitions, we could expect there to be a relationship between them and the Hapax.

Of the 1,066 words which occur only once in the whole corpus, 440(41.23%) are nouns, 220(20.63%) are verbs and 326(30.58%) are adjectives. Almost half (151) of the adjectives are past participles with an adjectival function. We have noted above (Chapter 9, §6) the predominance of nouns at the end of poems, a predominance even more marked at the end of lines. It would be possible to analyse this statistically for the whole corpus, but the fact that in

Chant du feu 35 of the 48 lines end in a noun;

in *Gabriel Péri* 17 of the 27 lines end in a noun;

in *Le poème hostile* 15 of the 25 lines end in a noun

is a guide to the frequency of this phenomenon.

The figures for the Hapax need to be compared with those for the whole lexis, if their impact is to be made clear. In the whole corpus there are 2,000 different words, of which 43.76% are nouns, 19.55% verbs and 25.07% adjectives. From these figures it appears that the tendency for the variable element to be at the right, and therefore to be an adjective (if one is used), is very marked, since the percentage of different nouns and adjectives is higher than the percentage of different verbs. While the percentage of different nouns in the corpus

(43.76%) is close to the percentage of nouns among the Hapax (41.23%), and a similar difference is to be found for verbs, with the adjectives the difference is more marked: 25.07% of the different words used in the whole corpus are adjectives, but of those used once only, 30.58% are adjectives. A chi-square test shows that the differences between V(whole corpus) and V1(Hapax) for these three parts of speech are significant at the 0.050 level of probability. The fact that the proportion of adjectives used once only is so much higher than the proportion of adjectives in the text allows us to conclude that the richness of vocabulary is significantly more marked in the case of the adjectives than for other parts of speech. The superior richness of the verbal adjectives found in Chapter 3, §9 now begins to fit into a recognisable profile, since the syntactic analysis has shown that the words in the final position of a sentence or phrase receive maximum stress and are most likely to show semantic variety. Adjectives (frequently found in this position) show great semantic variety or 'richness'.

We therefore conclude that, among the three parts of speech which are most commonly foregrounded in syntactic parallels, adjectives (many of them verbal adjectives) are least likely, and verbs most likely to be used more than once. While the verbs carry a heavy burden as far as structure and syntactic organisation are concerned, nouns, and particularly adjectives (where they occur) show intense *semantic* variety and invention. The fact that so many of the adjectives are verbal allows us to suppose that there is verbal strength expressed not only at the node of the syntactic structure but also occasionally at its other extreme.

§7. Jakobson, as we have seen, formulated his famous definition of poetic language in these terms:

l'équivalence est promue au rang de procédé constitutif de la séquence. Dans ces conditions, tout retour, susceptible d'attirer l'attention, d'un même concept grammatical devient un procédé poétique efficace.⁴⁰

Culler explains this statement by saying that:

In other words, the poetic use of language involves placing together in sequence items which are phonologically or grammatically related. Patterns formed by the repetition of similar items will be both more common and more noticeable in poetry than in other kinds of language.⁴¹

His quotation from Mukarovsky⁴² takes us closer to the truth about the syntactic parallels in Eluard's poetry:

the function of poetic language consists in the maximum foregrounding of the utterance.

This question of foregrounding is also discussed by Lodge who defines it in this way:

Any item in discourse that attracts attention to itself for what it *is*, rather than acting merely as a vehicle for information, is foregrounded. Foregrounding depends upon a 'background' of 'automatised' components - that is, language used in customary and predictable ways so that it does *not* attract attention.⁴³

That syntactic Parallelism may be involved in foregrounding is made clear when he goes on to say:

It is not the statistical frequency of foregrounded components that distinguishes literary discourse from non-literary discourse, but the consistency and systematic character of the foregrounding and the fact that the background as well as the foreground, and the relationships between them, are aesthetically relevant, whereas in non-literary discourse only the foregrounded components are aesthetically relevant.

The original definition of Jakobson suggests that the series of parallel utterances, rather than the normal linear sequence of the lexical items within the utterance, is the primary organisation in poetic discourse. One of the results of the use of multiple repetitions of a syntactic device, is the liberation of the items within it which vary, from horizontal or syntagmatic semantic constraints, freeing them to form vertical or other patterns. This is another way of saying that the elements so liberated are foregrounded. Such foregrounding is particularly obvious in poems based on a syntactic matrix - *Couvre-feu*, *Les belles balances de l'ennemi* and *Liberté* for example.

In *Couvre-feu* the series of first conjugation past participles: *gardée, enfermés, barrée, matée, affamée, désarmés, tombée*, with the semantically foregrounded surprise conclusion *aimés*, constitutes a close-knit vertical structure which carries the poetic message, a message which is reinforced by other features such as the passive voice and phonological and metrical patterns.

The main effect of the use of syntactic parallels in Eluard's work is to free words - principally, as we have seen, nouns - from linear syntactic constraints on their meaning; to throw them into dramatic relief; to allow them to fan out, to combine vertically with other words, again mainly nouns, which are foregrounded in the same way. A secondary emphasis is given to the repeated elements so that the underlying syntactic regularity maintains overall structure and cohesion, while allowing and fostering the use of the various techniques of free verse - varying length of line, rhythmic invention, phonological experiment - in a context which is nevertheless tightly controlled.

The very insistence of the repeated elements has its own role to play. Because this is occasional poetry, and because the occasion is a dramatic and difficult moral conflict, the hammering home of certain fundamental ideas is also a part of the poet's intention:

faire justice de	<i>Les belles balances</i> , p.1253
Il n'y a rien d'essentiel à détruire	<i>D'un seul poème</i> , p.1256
On te menace	p.1258
Pour nous tenir	<i>Pensez</i> , p.1257
Nous le voulons	<i>Gabriel Péri</i> , p.1262
Je t'aime	<i>A l'échelle humaine</i> , p.1272
Paris osant	<i>En plein mois d'août</i> , p.1259
Nous allons imposer	<i>En plein mois d'août</i> , p.1259

The elements at the left, especially the verbs, acquire increased force through repetition and through their nodal function. This gives strength, muscle and persuasive power to poetry which realises its major imaginative impact through end-placed nouns.

Raymond Jean, writing about Eluard's syntax, describes it almost entirely in negative terms:

Rien ne lui [à la poésie d'Eluard] est plus étranger même que la syntaxe, dans la mesure où la pure continuité des messages visuels et sonores s'y substitue à tout arrangement constructif de la phrase.⁴⁴

... il [le poème d'Eluard] n'articule pas ...

Avec une parfaite constance elle [la forme d'exposition de la poésie d'Eluard] fuit tout ce qui peut architecturer la phrase, lui donner une allure démonstrative ou éloquente, lui imposer une armature syntactique, si discrète soit-elle. Non seulement elle refuse les liens de subordination, les liens de coordination eux-mêmes lui paraissent superflus.⁴⁵

This is to accept a very limited definition of *syntax* as the construction along traditional grammatical lines of an expository or descriptive sentence in the spoken language. It certainly does not begin to understand the highly literary nature of Eluard's language, the total dependency in Eluard's poetry on the nodal *armature syntactique* which both constrains and liberates it. The horizontal axis of the poem is under the powerful control of parallel syntactic patterns, frequently verb-based. Freedom is given to a series of heavily accentuated, vertically juxtaposed, but semantically inter-related nouns, many of them Key Nouns, precisely and deliberately foregrounded, to form new relationships and to acquire maximum poetic density.

NOTES

1. Cf. Molino, *Langue française*, p.79.
2. JAKOBSON, Roman. 'Le parallélisme grammatical et ses aspects russes' in *Questions de poétique*, pp.234-279.
3. Notably the work of Lowth, quoted by Jakobson, loc.cit., p.235.
4. House and Storey, eds. *The Journals and Papers of Gerard Manley Hopkins*; poetic diction: pp.84-85, quoted by Jakobson in 'Poésie de la grammaire et grammaire de la poésie', in *Questions de poétique*. Seuil, Paris, 1973, p.97.
5. House and Storey, op.cit., p.84.
6. Most of the poems of the corpus are free, whether in their form, their rhyme, their rhythm, or all three.
7. For example: Austerlitz, Bloomfield, Culler, Jones, Levin, Molino.
8. See e.g. Jakobson, *Selected Writings*, III, pp.89,98; *Essais de linguistique*, I, pp.235 et seq.
9. JAKOBSON, Roman. *Essais de linguistique générale*, 2 vols. Minuit, Paris, 1963; 1973; I, p.235.
10. *Essais*, I, pp.209-248, (1960).
11. Loc.cit., p.238.
12. 1960, Warsaw International Congress on Poetics. See Bibliography, *POETICS*.
13. Jakobson quotes from his earlier essay in *Essais*, I, p.220.
14. JAKOBSON, Roman. *Huit questions de poétique*. Seuil, Paris, 1977, pp.97-99.
15. *Structuralist Poetics*, p.57.
16. Op.cit., p.85.
17. Op.cit., p.108.
18. *Structuralist Poetics*, Chapter 3.
19. *Langage, musique, poésie*. Seuil, Paris, 1972, p.215; and RUWET, Nicolas. 'Parallélismes et déviations en poésie' in *Langue, discours, société*. pp.307-351.
20. *Langue française*, 49, p.91.
21. WERTH, Paul. 'Roman Jakobson's verbal analysis of poetry' in *Journal of Linguistics*, 12, 1976, pp.21-73.
22. MOUNIN, Georges. *La Communication poétique précédé de Avez-vous lu Char?*. Gallimard, Paris, 1947 (1969), p.23.
23. MARTIN, Graham Dunstan. *Language, Truth and Poetry*. Edinburgh University Press, Edinburgh, 1975; parody, pp.181-191; 253-254.
24. Mounin, op.cit., p.24.
25. Loc.cit., p.89.
26. Jean, op.cit., p.101.
27. *Questions de poétique*, p. 271.
28. FRENAUD, André. *Les rois mages*. Seghers, Paris, 1966, p.141.
29. BRETON, André. *Clair de terre*(1923). Gallimard, Paris, 1966, pp.93-95.
30. Cf. Higgins, op.cit., pp.7-8.
31. Jakobson, 'Le parallélisme grammatical ...', p.271.
32. Jakobson, *Huit questions de poétique*, p.93.
33. Op.cit., pp.278-279.
34. English version of 'Le parallélisme grammatical ...' in *Selected Writings*, III, p.135.
35. 'Grammatical parallelism and its Russian facet'.
36. Mead, op.cit., p.100; HACKETT, C.A. 'Image et figure. Du surréalisme au formalisme' in *L'Information littéraire*, 22, 1970, pp.230-233; here pp.231-232.
37. Op.cit., p.101.
38. SEGHERS, Pierre. *La Résistance et ses poètes*. Seghers, Paris, 1974.
39. E.g. by Meschonnic, *Pour la poétique III*, pp.184-185; p.196.
40. *Questions de poétique*, p.97.
41. *Structuralist Poetics*, p.56.
42. Loc.cit.
43. *Modes of Modern Writing*, p.2.
44. Jean, op.cit., pp.96-97.
45. Op.cit., p.99.

CHAPTER 11¹

"Deux yeux deux fois deux yeux"
P. Eluard. *Comme deux gouttes d'eau*.

§1. To suggest that there is a close link between the content and the form of a literary work is scarcely new, or even unusual, and for Greimas² the *spécificité de la sémiotique poétique* is defined by:

le postulat de la corrélation du plan de l'expression et du plan du contenu.

Earlier³ he had expressed the view that the establishing of this *corrélation* between *signifiant* and *signifié* was the major task of poetic research:

... la recherche poétique opère à partir d'un sous-ensemble de séquences discursives clôturées, et caractérisées par une organisation parallèle ... elle [la recherche poétique] doit se constituer un outillage méthodologique et technique qui permette non seulement de décrire les articulations formelles des deux plans du signifiant et du signifié, mais aussi de rendre compte de la corrélation spécifique que l'objet établit entre ces deux plans.

Eluard's own words are a reminder that the separation of form and content is often artificial:

Si l'on se représentait toutes les recherches que suppose la création ou l'adoption d'un fond, on ne l'opposerait jamais bêtement à la forme.⁴

The emphasis in this work has, until now, been largely on the *articulations formelles*. In this final chapter we try to show how, in a specific instance, *expression* and *contenu*, *forme* and *fond*, *signifiant* and *signifié* are related. We have already seen some examples of this in earlier chapters. The words of high frequency and dispersion in the Basic Vocabulary (Chapter 3, Table XVI) are the words central to Eluard's philosophy. The techniques of semantic Reinforcement (Chapter 6) are the linguistic expression of Eluard's desire to establish certain axioms - the love-sight relationship; the power of love; the defeat of Death; just as the techniques of Opposition whether semantic (Chapter 7) or figurative (Chapter 8) figure the historical context and the battle in which Eluard and his contemporaries were engaged. In the syntactic analysis we saw how the generality of particular concepts was expressed, how the interplay between abstract and concrete expressed figuratively the relationship between the actual and the potential: the lived defeat and the desired and finally achievable victory. Indeed, the close relationship between the linguistic features chosen for study and the themes of the poetry is one of the main justifications for the selection of certain features and the rejection of others. The interpenetration of language and theme is so deep and intimate that even in its small details (use of the definite article for example), the language has, as we can clearly see, been shaped and organised by the ideas and the philosophy of the poet. We now examine this interpenetration from the point of view of a particular theme rather than from the point of view of the language.

That the idea of *duality* was basic to Eluard's philosophy cannot be doubted. Both in prose and in poetry he constantly refers to it, and statements such as:

Je suis le jumeau des êtres que j'aime
Leur double en nature

OCII, p.48

and:

Dignité symétrique vie bien partagée

p.252

show that this duality goes far beyond 'le couple' to shape his ideas and his experiences and therefore all his work. It seemed likely that the intimate relationship between a poetic theme and its linguistic realisation would be best studied in a self-contained group of poems written in a closely defined historical context: hence the choice of *Les sept poèmes* which are a coherent poetic statement yet are brief enough to constitute a manageable corpus.

Much has been said and written about the presence of the couple in Eluard's poetry,⁵ and the importance of this prevailing presence, this idea of two complementary forces, is at once evident to the reader. In these poems Eluard focusses first on *l'amour du couple*. This engenders and nourishes *l'amour des autres*, a wider, less exclusive concept. The two love

relationships are most powerfully defined in their opposition to war, and their combined strength is sufficient ultimately to defeat it.

Here we are concerned with the extent to which the language of the poems - particularly the syntax - is determined by the relationships it describes. These relationships are essentially pairings of various kinds: the 'je' and the 'tu' of '*le couple*'; '*le couple*' and *les autres*; *l'amour* and *la guerre*. The fundamental thematic pairings are given linguistic form not only in the overall structure of the group of poems, but also in meanings and in syntactic structures.

To concentrate on the ways in which the language of *Les sept poèmes* reflects the duality it expresses, inevitably means neglecting other aspects of the poems no less worthy of close study: the occasional ternary groupings in the poems, analysis of word frequencies and parts of speech, the final (poem 7) structural climax. The importance and relevance of these and many other features of the poems is never in question.

The analysis is divided into three parts: semantics, syntax and overall structure, and shows how intimate is the relationship between these. The enforced separation in Chapters 6 and 7, 9 and 10 between syntax and semantics can now be seen as a necessary preliminary to a more integrated analysis.

§2. The title of this group of poems serves to make the reader aware from the very outset that he is to be confronted by a paradox. It expresses the fundamental binary opposition (or *isotopie*) which this group of poems explores: *amour* - *guerre*. Although the word *guerre* occurs only this once, its accented position at the end of the title gives it great force. It is the first of a series of words - *agonie*, *avilir*, *batailles*, *bête*, *bourreaux* (to take a few examples from the beginning of the index) which, in context, are clearly representations of aspects of *la guerre*. War is named only once, but the presence throughout the poems of its various characteristics, creates by implication a cumulative effect more horrifying than repetition would have been. At a more metaphysical level, *amour* represents the forces of good, *guerre* the forces of evil.

As always in Eluard's poetry, the title is therefore of great importance. Here it establishes immediately the two most important semantic axes of the group of poems and also, as we shall see later, suggests two of the syntactic patterns which express *dualité*. Starting from the two semantic directions established by the title we can begin to sketch a particular semantic unique to this group of poems.

On the basis of this first binary opposition *amour* - *guerre* we deduce that in these poems *la guerre*, rather than for example *la haine*, is the opposite of *l'amour*: that *l'amour* rather than *la paix* is, in this context, the opposite of *la guerre*.

We can now attempt to establish a semantic network which takes account of the *amour* - *guerre* opposition. Close analysis of the poems suggests a preliminary division into two vocabularies - one for each member of the opposition.

TABLE XXXIII
Vocabularies of amour and guerre

amour		guerre	
aimés	mains	agonie	martyrisés
aimons	mère	avilir	massacrés
amants = Allemands	nos	batailles	misère
amour	notre	béate	mort
bouche	nous	bête	noir
brillants	nue	bourreaux	noire
camarades	oiseau	brûlée	nuit
couples	parfait	captif	ombre
couvrant	partout	colère	peine
cuirassés	patients	déportés	périr
douceur	pays	désespère	peur
embrasse	perpétue	déterrer	plaintes
espoir	peut	ennui	pluie
fleurs	plante	enterre	prison
folle	poids	fuyards	sanglots
fruits	préserver	guerre	solitude
gloire	raison	guerriers	souffrance
innocence	reflétaient	haine	suppliciés
innocents	regarde	honte	tourmente
jour	répondions	horreur	trains
libérer	rire	illimité	traqués
liberté	rires	injure	vengeance
lie	sagesse	larmes	vide
lumière	soleil	mal	vomir
lutte	tendre	malheur	

amour

terre

vertu

trionpher

vivants

unissons

yeux

vainqueurs

This division clearly represents a personal interpretation of the poems but may serve as a basis for closer analysis.

The field covered by *amour* includes the various attributes of love which are essential to Eluard's concept of it. It contains the words of seeing (*refléter, regarder, yeux*), the words for the beauties and the joys of the natural world (*couvrant, fleurs, fruits, oiseau, plants; jour, lumière, soleil, vivre*). Parts of the body (*bouche, mains, nue (?) , yeux*) express the importance for Eluard of physical love, and the extension of the love of the couple to the outside world is to be found in words such as: *aimer, camarades, partout, perpétue, préserver, triompher, vainqueurs*. With this last group of words we are presented with a further duality - interior/exterior. Each of the vital characteristics of Eluardian love is reflected in the love vocabulary of these poems.

In the list of words related to *la guerre*, the first group to be distinguished is the one containing what we might describe as technical words: *bataille, captif, déportés, guerriers, mort*. These words were of course in very frequent everyday use in 1943, but they serve nonetheless to pinpoint precise aspects of war which impinged on the lives of everyone under the German Occupation. Other subgroups may be found in the war vocabulary: emotional responses such as *colère, désespérer, ennui, haine, honte, larmes, peur ...*; words which remind us of the number of French civilians and soldiers in the concentration camps: *captif, déporter, déterrer, enterrer, massacrés, trains*, and words which show the experience of war as destructive of all that was good and pure and true in the lives of the ordinary people caught up in it: *avilir, désespérer, haine, honte, horreur, malheur, misère ...*

To the physical delights of love correspond the physical sufferings of war; to love's transcendent power, the demeaning and diminishing effect of war; to freedom and glorious liberty, captivity and constraint; to the light and shared seeing of love, the black night of war; to hope and vitality, fear and death.

In these two vocabularies with their numerous contrasts we can already see the extent to which the two basic forces of love and war are in total opposition to one another. The analysis of the characteristics of the two forces brings us face to face with a second encounter, another battlefield - metaphoric this time - on which victors (the Germans) and vanquished (the French) meet, where the arms are not guns but emotional and intellectual integrity, and where the victors in the physical strife fall victim to those they have defeated. Defeat becomes victory by the power of love.

At this level we may interpret the basic binarity as a complex relationship between two pairs *amour - guerre* and *victoire - défaite*. *Amour* is in a binary relationship with each of the other three words. Opposed to *la guerre*, it flourishes in defeat and leads inevitably, within the assumptions proper to these poems, to a more lasting and more resounding victory of the human spirit. Similarly we could map the series of binary relationships of which *la guerre* is the constant term.

Although neither *victoire* nor *défaite* actually occurs in the text, it is possible, once their presence as themes has been established, to identify in the lexis words which form a vocabulary of victory: *espoir, gloire, libérer, triompher, vainqueurs*; and a vocabulary of defeat: *agonie, désespérer, malheur, massacrés, mort, périr*.

It is possible to continue this semantic analysis in greater detail than we have done here. It would be interesting to study for example the vocabularies of *lumière - ombre*; *douceur - dureté*; *temps - lieu*; *nature - civilisation*; and further, to consider the different parts of speech in each vocabulary. It is possible that most of the verbs of action belong to the war vocabulary and this may indicate an active - passive dimension in the poems. It was decided however to proceed to a detailed analysis of individual words, since the work on pairs of vocabularies had suggested some tempting avenues of semantic exploration.

§3. The close analysis of individual words showed that some of the words used in this group of poems have, in context, characteristics which they do not have in normal usage. Some of the nouns used seem to represent, for example, a type of plural known in other languages, a dual plural. There are five words in these poems whose plurals are, in context, not simply more than one, but two, a pair: *ailes*, *couple*, *mains*, *nous*,⁶ *yeux*. *Nous* is a constant reminder of the pairing formed by the *tu* we first meet in poem 1, and the *je* which first appears in poem 4, and its appearance in poem 1 (5 times) with *tes* asserts its duality from the beginning. After the crisis of poem 4, *nous* can be either dual (as in poem 5) or multiple, as in poems 6 and 7. The case of *yeux* is particularly interesting because of the primordial importance of seeing in Eluard's poetic (indicated here also by its being the most frequent noun in the corpus). This dual plural suggests of course a double reciprocity, since in the context of Eluard's work, one pair of eyes virtually does not exist unless seen by another pair, the eyes of the loved (and loving) one. We shall see later the importance of this notion of reciprocity.

The semantic analysis of the vocabulary of these poems points up another type of duality which makes some of the binary oppositions mentioned above less clearcut than that preliminary examination suggested. One of the problems in poetic analysis is always the multiplicity of possible meanings and the number of different semantic relationships in which a word may be involved. Assigning a word to a particular network can sometimes obscure its complexity and the various other patterns in which it functions. Thus, such basic words as *nuit*, *pluie* and *terre* may belong, depending on micro-context, either to the *amour* or to the *guerre* network of words. *Nuit* appears five times:

- 2, 11. Notre lampe soutient la nuit
- 3, 2. La nuit partout épanouie
- 3, 3. La nuit où nous nous unissons
- 3, 5. La nuit qui nous fait injure
- 3, 6. La nuit où se creuse le lit

The first example shows an equilibrium established between opposing forces. The lamp of togetherness is sufficient to keep the darkness at bay; but there is reciprocity here too, since because of *notre lampe* we have a heightened awareness of the presence and power of *la nuit*. It is in poem 3 that the duality or ambiguity of night is expressed: from being a climate in which love can flourish, night becomes an evil force, the absence of the other, the emptiness which replaces shared love.

La pluie is at first connected with *la tourmente* (1,7) and therefore with *la guerre*. Later it is, together with *le soleil*, one of the natural forces for good which ensure the continued development of the child (4, 5).

In three of its occurrences *terre* is found on the side of love, but in 6, 6 it is a metaphor for death: its derivatives *déterrée* (4, 16) and *enterrer* (7, 5) also belong to the vocabulary of death. The plant will die as a result of being *déterrée*; hope, being buried, is dead. A similar kind of dual allegiance can be detected in words like *cuirassés*, *lutte*, *poids* which, if understood in one sense belong to the vocabulary of war. In context however these words have a figurative sense which allies them to the vocabulary of love.

The semantic ambiguity in these poems is nevertheless mainly in the realm of nature, and serves to remind us of the importance Eluard attributes to the natural world. In Eluard's poetry nature is usually presented as a force for good. It may also be a majestic backdrop for

human activity or a transcendental model of the love relationship. In this group of poems it transcends human activity, it is a complex, many-sided force which escapes any attempt at binary interpretation.

§4. The examination of various aspects of the semantics of these poems suggested the presence of a characteristic of reciprocity, expressed perhaps most forcefully in the portrait of *nos bourreaux*, who are:

Toujours les mêmes toujours
Les mêmes amants d'eux-mêmes

6, 11-12

This reciprocity (which appears first in the sight relationship in poem 1) appears in another form in poem 5 with the verb *s'aimer*:

Nous nous sommes toujours aimés
Et parce que nous nous aimons
Nous voulons libérer les autres

and is a constant of the love relationship between the two members of the dual *nous* in the text.

At the semantic level, the notion of reciprocity is conveyed by small semantic elements in certain words, especially the group of verbs which begin with *re-*: *réfléter*, *regarder*, *répondre*, *retentir*, *retrouver* (but not *se rendre* (1, 2)). It must be admitted that the degree of reciprocity expressed by these words is, in everyday speech, extremely attenuated. In the context of the semantic proper to these poems, however, the residual notion of reciprocity is reinforced, and they may be seen as a semantic reflection of Eluard's well-known preoccupation with this notion. Reciprocity is expressed also by other words, less by their derivation than by their meaning in the restricted context of this group of poems.

The prevailing climate of semantic duality means that here (although not in everyday speech) *yeux* refers to the reciprocal relationship between the two lovers and continues the reciprocity implied by *regarder* and *réfléter*. The verb *perpétuer* (5, 12) suggests a recreation of couples, a multiplying of the reciprocity which is the dynamic power of the original couple. In the verb *attendre* as it is used in the first poem (1, 5, 10, 15) there is the notion of a double waiting, as each member of the pair waits to be completed by the other. Other verbs which express this same idea are *s'aimer* (5, 6, 7), *couvrir* (7, 11), *lier* (7, 10) and *unir* (3, 3) which have more physical connotations, and, alone of the reflexive verbs, *se faire face* (5, 15) which, in context, expresses the idea of shared seeing as a powerful weapon in the *amour - guerre* struggle.

The vocabulary of these poems shows, therefore, both in outline and in several of its more detailed aspects, numerous evidences of the theme of duality. This theme gives to certain words in the group of poems a semantic content which differs sensibly from their semantic content in ordinary speech.

§5. In the following paragraphs we examine the syntax of the poems, still from the point of view of the prevalent theme of duality. This is revealed particularly in the techniques used by Eluard to bring together pairs of words, and again the title of the group of poems provides a striking example. The prepositions "de" and "en" create two pairs of words *poèmes - amour* and *amour - guerre*, the first of which is a commonplace, the second considerably more unusual. It is also possible to envisage the title as meaning poems about love at war, or love poems written during the war. The various interpretations resolve themselves into pairs balanced about the central word *amour* and show how in Eluard's poetry even groups of three may be analysed as a series of dual patterns. This is true also of the other ternary groups in *Les sept poèmes*:

1, 18-20

La jeunesse de l'amour
La raison de l'amour
La sagesse de l'amour

where an equation is established between *amour* and each of the other three nouns, and where the ambiguity of *raison* allows us to make two pairs, *jeunesse - raison* (*raison* =

principe, cause (Petit Robert, III)) and *raison - sagesse* (*raison* = *faculté pensante* Petit Robert, I);

4, 6-8

Qui naissent avec l'enfant
Grandissent avec la plante
Fleurissent avec l'enfant



where the three verbs serve to emphasise the resemblance Eluard is describing between the child and the plant;

5, 2

Le coin d'amour et de haine et de gloire

where the groupings are *amour - haine* and *amour - gloire* and even possibly *haine - gloire* since the haters have a transitory glory in victory, while for those who are the object of *la haine*, *la gloire* comes from a transcendent unwordly victory.

Although this analysis of the binary structures implicit in ternary groupings may be helpful in understanding the text, it must not be allowed to obscure the fact that fundamentally the groups of three constitute an exception to the prevalent binarity of the text, and demand our attention precisely for this reason.

Duality in the syntax of *Les sept poèmes* is revealed mainly in the combinations of words created by Eluard. In particular he uses the conjunctions *et* and *mais* and the preposition *de* to bring together two words which then become a pair. These are the particular syntactic features analysed, but there are others: opposition, juxtaposition, the use of *avec*, *comme*, *entre*, for example, which it would be interesting to analyse, particularly in the corpus as a whole.

The words paired by Eluard are usually nouns, sometimes adjectives, verbs or adverbs as we would expect, but the syntactic devices used to create the pairs are the focus of interest here. The role of conjunctions is to join together words, phrases or clauses, but it is the coordinating conjunctions, *et* and *mais* rather than the subordinating conjunctions which are most appropriate for forming pairs. This may seem self-evident but in fact, in texts characterised by ternary structures, *et* is often used as the link in a ternary group, for example: N *et* N *et* N; N, N *et* N; N *et* N, N.

In *Les sept poèmes*, *et* occurs 29 times and in only three of its occurrences is it found in what we might call a ternary group, although even here closer analysis makes binary interpretations necessary as well:

2, 3

[Villes et banlieues] villages

5, 2

Le coin d'amour et de haine et de gloire

6, 3-4

... très grand très bête
Et plus bête d'être entier.

Et is most often used to join nouns (10 pairs, if we include 5, 2), clauses (7 pairs) or adjectives (6 pairs). More rarely it joins verbs (2 pairs of infinitives) or adverbs. An analysis of some of the pairs of nouns joined by *et* allows us to appreciate the variety of ways in which this conjunction is used, and to see, too, how in Eluard's poetry, the syntax also has a poetic function and meaning.

TABLE XXXIV

Pairs of nouns joined by et

1. I, 9 Entre les yeux et les jeux des enfants
2. 18-19 La jeunesse de l'amour
Et la raison de l'amour
3. 20-21 La sagesse de l'amour
Et l'immortalité
4. II, 3 Villes et banlieues villages
5. III, 3, 5 La nuit₁ où nous nous unissons . . .
Et la nuit₂ qui nous fait injure
(or, possibly:
1, 5 La source coulant douce et nue . . .
Et la nuit₂ . . .)
6. IV, 5 C'est la pluie et le soleil
7. 18 Par la misère et l'ennui
8. V, 2 Le coin d'amour et de haine . . .
9. . . . de haine et de gloire
10. VI, 21 Retentissant de haine et de vengeance.

None of these pairs of nouns is syntactically the same as another. Almost all the nouns are objects - either of verbs or of prepositions⁶ - their syntactic contexts are varied. In the first example the phrase *les jeux des enfants* is almost a compound word. The marked phonological similarity between *yeux* and *jeux* and the presence of the definite article makes it clear that *des enfants* belongs with *yeux* as much as with *jeux*. This creates subsidiary pairs *yeux - enfants* and *jeux - enfants*. The attribution of *des enfants* to both *yeux* and *jeux* gives to both, in this context, the qualities of purity and innocence. The link created by *et* is strengthened by the preposition *entre* which establishes a spatial and perhaps a temporal link between *yeux* and *jeux*. The use of the definite article with *yeux* creates by the change of determiner and similarity of sound a further pair *les yeux - tes yeux* (1, 5, 10) and this linking is strengthened by rhythmic similarities in the first half of lines 5, 9 and 10.

One further example of the network of binary structures centred on *et* may suffice to illustrate the importance of this aspect of the syntax: in the line 3, 5:

Et *la nuit 2* qui nous fait injure

nuit 2 is the second element of two pairs of nouns *source* - *nuit 2* and *nuit 1* - *nuit 2* (Table XXXIV). Seen from the point of view of the whole poem, *et* is here the pivot balancing the two parts of the poem. The fact that the second stanza begins with *Et* forces the reader to go back to find the first element of the pair. At one level we see that there are two kinds of night described here (cf. §2 above), that night can be the source of joy and also of suffering, can foster togetherness or conceal devastating aloneness. At another level, lines 1 - 4 are set against lines 5 - 8 and a temporary equilibrium between the forces of good (*la source*) and the forces of evil (*la nuit2*) established.

The word *mais* occurs only three times, all in poem 6:

6, 7

Mais maintenant c'est la honte

where it establishes connections between *honte* and *terre* (line 6), *honte* and *mort* (line 5). *Mais* occurs between the two balanced parts of the stanza, and, as well as establishing links between the nouns so that *honte* partakes of the destructive and suffocating qualities implicit in *terre* and *mort*, it links the verbs *limite* and *mure* which are seen to be synonyms. The position of *mais* at the junction between the two halves of the stanza signals the passage from a physical (lines 5 and 6) to a moral (lines 7 and 8) force of destruction.

The two subsequent occurrences of *mais* :

6, 15

Mais nous n'avons pas honte de notre souffrance

6, 16

Mais nous n'avons pas honte d'avoir honte

link the line which they begin to line 7. These lines (15 and 16) are themselves clearly a pair, signalled as such by syntactic similarity and repetition (see below §6), although each of them forms a separate pair with line 7. In lines 15 and 16 the use of the negative verb signals the beginnings of acceptance, of a positive and potentially very powerful response to the experience of *la honte* first mentioned in line 7 and developed in lines 8 - 14. Here again the three occurrences can be seen as a combination of binary alliances, and the perception of this binarity contributes significantly to our understanding of the poem.

§6. While it is apparent that *et* and *mais* usually serve to join two words, phrases or clauses together, this function is less commonly attributed to the preposition *de*. Any detailed grammar of French gives an indication of the complex grammatical and syntactic functions of this preposition.⁷

In this corpus *de* (*du*, *de l'*, *de la*, *des*) occurs sixty times. In fifty-eight of its occurrences it is followed by a noun (either with or without an article); in two (6, 4, 16) it introduces an infinitive construction. Its functions may be further analysed as follows:

TABLE XXXV

Functions of the preposition de

1.	Two nouns linked by <u>de</u> (fonction épithète) ¹³	22
2.	In a <u>locution prépositive</u>	15
3.	In a <u>locution verbale</u>	11
4.	In a <u>complément de nom</u>	7
5.	Partitive article	4
6.	In a <u>complément d'infinitif</u>	<u>1</u>
		60

The preposition *de* thus serves in this corpus mainly to bring together two nouns: it is therefore one of the syntactic tools used by Eluard for creating an ambiance of duality.

In French, when *de* joins two nouns the second - called *un complément déterminatif* - often has the function of an epithet or qualifying adjective, and this close linking of the two nouns is often signalled by the absence of an article: *une robe de soir*; *un regard d'acier*. We saw similar cases in Chapter 9, §3. Determining complements in which the article is present, possibly a reflection of the Latin genitive,⁸ are classified as either subjective or objective.⁹ *Le livre du garçon*, meaning the book which the boy owns, is expressing a subjective relationship, whereas *la crainte du feu* (the fire is the object of fear) is objective.

In almost all the determining complements or nouns in epithets in *Les sept poèmes* (17 of the 22) an article or other determiner is present.

TABLE XXXVI

The preposition de linking two nouns (a noun + pronoun, VI, 12)

- | | | |
|-----|----|--|
| I | 6 | les arbres <u>des</u> forêts |
| | 8 | la neige <u>des</u> sommets |
| | 9 | les jeux <u>des</u> enfants |
| | 18 | la jeunesse <u>de</u> l'amour |
| | 19 | la raison <u>de</u> l'amour |
| | 20 | la sagesse <u>de</u> l'amour |
| II | 1 | Jour <u>de</u> nos yeux |
| | 4 | (Jour) <u>de</u> nos yeux vainqueurs <u>du</u> temps |
| III | 7 | (Le lit) vide <u>de</u> la solitude |
| | 8 | L'avenir <u>d'</u> une agonie |
| IV | 2 | A la porte <u>de</u> la terre |
| | 4 | A la porte <u>de</u> sa mère |
| | 14 | Un bruit <u>de</u> pas |
| V | 1 | Le coin <u>du</u> coeur |
| | 2 | Le coin <u>d'</u> amour et <u>de</u> haine et <u>de</u> gloire |
| | 16 | dans la vie <u>des</u> autres |
| VI | 12 | Les mêmes amants <u>d'</u> eux-mêmes |
| VII | 21 | (l'image haute) <u>des</u> innocents partout traqués |

In most of these cases the relationship between the nouns appears at first to be a subjective one:

les arbres des forêts - the forests are composed of trees

la porte de la terre - the earth "possesses" the door

le coin du coeur - the heart "owns", flourishes in the corner

Readers are however immediately aware of the possibilities for ambiguity, for dual meanings which exist in relationships such as these. With *et* and *mais* we have links between equals, but *de* normally creates a relationship of syntactic dependence. (It is a measure of the particularity of the syntax here that we often find with *de* as well that a relationship of equality has been established, see Table XXXVI.) The syntactic dependence created by the use of *de* is less marked than in the case of an adjective, e.g.:

amour jeune, amour raisonnable, amour sage (I, 18-20),

and allows an emphasis to be given to the qualifying word. This is reinforced by the fact that in this structure the qualifier precedes, rather than following (as is usual for French adjectives), its noun. In a wider perspective the frequent use of *de* to create qualifiers may be seen as a way in which Eluard refines what is basically a vocabulary of nouns, using nouns to qualify nouns rather than using numerous adjectives. This is a feature of the whole corpus, as Chapter 9, §5, showed.

The function of epithets or determining complements introduced by *de* is much more complex than the function of an adjective. This is particularly true in groups where the definite article accompanies both nouns - 12 of the 17 determiners are a definite article. This high proportion of definite articles reflects what we found in Chapter 9, §2, Table XXXI. In these cases the symmetry of the two nouns (rather than a relationship of dependence, of qualifier on qualified) is established, and *de* seems to function somewhat like a pivot, as do *et* and *mais*.

Wagner et Pinchon,¹⁰ in their analysis of subjective and objective relationships expressed by *de*, point out that occasionally a structure occurs in which both subjective and objective tendencies can be observed, e.g. *la peur des ennemis*, but they add that "la valeur du rapport ressort le plus souvent du contexte". There is therefore inherent in this potentially reversible relationship a possibility of ambiguity, and it is this possibility which Eluard exploits in these poems. The binarity here results not from the conjoining of two words or phrases as with *et* and *mais*, but rather from the simultaneous presentation of two dependent relationships, both of which are perceived with almost equal force by the reader. The trees of the forests are also the forests composed of the trees we observed above (1, 6), the bed ... of solitude is also the solitude of the (empty) bed (3, 7). Similarly spring's rosy flesh is the Spring and Youth which is expressed by all firm rosy flesh; the door of the earth is a door composed of earth from which comes the plant. In these examples the preposition *de* sets up an equation between the two nouns, and there is little or no sense of dependence. Rather, these are "equivalency statements" (above, Chapter 9).

It would be idle to pretend that this kind of analysis can be applied to all the examples where *de* is used to link two nouns, but it does in certain instances add a dimension to our comprehension of the dense poetry of this text, and others by Eluard; it is one of a number of ways in which the syntax of these poems reflects Eluard's preoccupation with the couple, and its two complementary parts.

§7. The last aspect of the syntax to be considered is repetition. As preceding chapters have shown, Eluard, like many other modern poets, and particularly the surrealists, uses the repetition of both semantic and syntactic patterns for poetic effect; the repetition also plays a role in structuring poems from which punctuation and traditional rhyme are absent.

What is at first identified as single syntactic repetition may, on examination, prove to be part of a much more complex pattern of repetition, as in the case for example in poem 1 where the pair of nouns *les yeux et les jeux* is the fourth in a series of pairs of nouns. The relationship between the two nouns of each pair is determined by the use of varied prepositions:

Sous les arbres des forêts
Dans la pluie dans la tourmente
Sur la neige des sommets
Entre les yeux et les jeux des enfants

Poem 4 which, as we shall see below, is one of the climax points of the poems provides a good example of the vertical structuring and the dualities which are created by repetition. The syntactic patterning of lines 1 - 4¹¹ forces the reader to bring together *plante* and *enfant*, *terre* and *mère*, so that each pair becomes a composite notion *plante - enfant*, *terre - mère* in which the physical and metaphysical merge, and the part returns to the whole.

In the repetitions in lines 13 and 14 of poem 5:

Des couples brillants de vertu
Des couples cuirassés d'audace

the syntax obliges the reader to consider the four words *brillants*, *vertu*, *cuirassés*, *audace* as a series of pairs, horizontal, vertical, and diagonal:

brillants - vertu
 cuirassés - audace
 brillants - cuirassés
 vertu - audace
 brillants - audace
 vertu - cuirassés

so that he perceives that *vertu* is also a weapon, that bravery has a protective brilliance, and is the natural product of *vertu*. This particular blend of possible interpretations is activated by syntactic patterning and allows the simultaneous perception of metaphor, synecdoche and everyday common sense, which is one of the joys of reading Eluard.

One more example of the use of syntactic repetition will suffice to give some idea of the poetic power of this device. In poem 7 the basic repetition of *Au nom de* (used 11 times) is easily perceived and its basic binarity *nom* - *front*, *nom* - *yeux* ... is apparent. Within this simple repetition the variations are such that they disclose successive layers of meaning.¹² We could for example examine all the qualifiers of the nouns paired with *nom*, where the binary relationships are complex and varied: *parfait* ... *profond*; *yeux* ... *regarde*; *bouche* ... *embrasse*; *plaintes* ... *rire*; *rires* ... *peur*; *rires* ... *rue*. If we take however just the first four lines of the poem, we see that *front* contains both *yeux* and *bouche* so that these latter two form a pair; that *regarde* and *embrasse* are interchangeable; that the whole is permeated by the duality of *yeux* ('deux fois deux') and *regarde*; that a dual temporal dimension is given to this momentary and intensely personal experience by line 4:

Pour aujourd'hui et pour toujours.

Many of the examples of syntactic repetition go beyond an analysis of duality, since this fundamental technique serves several poetic ends, but it helps to explain how the theme of duality is expressed and helps us to understand that this duality is inherent in the syntax as well as in the semantics of these poems.

§8. The importance of duality having been announced in the title *Les sept poèmes d'amour en guerre*, Eluard confirms this not only at semantic and syntactic levels but also, within each poem, by the working out of themes, and within the overall structure of the whole group of poems. In his groups of poems Eluard shows a marked preference for uneven numbers of poems, and particularly for groups of seven¹³, and it is possible that one reason for this preference is that they allow a symmetrical development, with poems 1 - 3 balancing poems 5 - 7, about a central crisis in poem 4. The group under discussion here may be analysed in this way, and poem 4 contains a number of semantic and syntactic features which, quite as dramatically as its function in the structure of the group, mark it out from all the other poems.

The first three poems therefore form a group which balances the last three. The first poem describes the love experience, its essential duality, its generation and its dynamic. It establishes the fundamental importance of the reciprocal regard, of shared seeing and the creative power of the lovers' eyes. This is a necessary definition of love if we are to understand its role in what follows, since Eluardian love cannot function unless these conditions of complementarity and reciprocity are met.

In poem 2 the main theme is still love but an additional duality of place is established, and the "internal" love relationship is situated in the external natural world which it has the power to transform. A temporal dimension is also introduced (line 4) and love has the power to modify not only spatial but also temporal perceptions. Love is presented as one of the great natural phenomena, a physical as well as an emotional experience.

The first part of the poem (lines 1 - 8) identifies love with light (*jour*, *soleil*) while the second part (lines 9 - 12) is set in night and darkness. In this closing quatrain precision of place (Paris) and time (*le soir*) relaces the unconfined dimensions of lines 1 - 8, and a tiny, particular light (a bedroom lamp?) is a message of hope in the darkness, just as a captive may

keep hope alive in the blackness of his imprisonment. This return from the wider world to the circle of light shed by a single lamp introduces the ideas associated with war on both the everyday level (the Occupation, the black-out) and on the metaphorical level where war is identified with darkness.

The two stanzas of poem 3 form a closely matched pair, and develop in two entirely different ways the idea of night introduced in poem 2. In the first stanza night (and this is mainly the night of physical reality) is presented as a time when love may flourish, when the act of physical love can strengthen the lovers. The night of stanza 2 is again mainly a physical rather than a metaphysical one, a time of emptiness and anguish if the lovers cannot be together. Night is being defined, with increasing precision, as the opposite of love, the source of agony.

The fourth poem is clearly separated from the three preceding poems.¹⁴ We leave a particular, private vision of the world for a statement of general cosmic truths about life. Again the poem is composed of two almost perfectly balanced sections. In the second half the general truths of the first are placed in the specific context of the war and the Occupation. In this section of the poem the non-natural and destructive forces are pitted against natural growth and development. The poem shows the effect of war on the unprotected young (*plante, enfant*) and its impact is heightened by the balanced halves of a double statement.

Like the first three poems, the last three form a group which has its own coherence. After the impersonal statements of poem 4 the world of the couple opens out to include other people and love tries its power against war.

In poem 5 the couple and *ils*, the other people, form a pair, and the love of the couple changes direction so that from being a centripetal force in poems 1 - 3 it is now centrifugal, outward directed. The duality of the couple is reaffirmed forcefully:

... je dis je veux
Je dis tu veux et nous voulons

and its dynamic power goes beyond the first couple to the creation of others, each of which derives its power from its shared seeing:

Parce que leurs yeux se font face
and also from its dedication to the wider good:

Et qu'ils ont leur but dans la vie des autres.

This closing line of the poem adds a second condition which must be met before love can become all-powerful in the external world, and shows the couple looking both inwards and outwards, and deriving its force from this dual focus.

The power generated is however susceptible to attack by external forces, particularly the war. The sixth poem presents the battle between love and *la honte*, one of the unhealthy destructive aspects of the war. In this battle where evil seems all-pervasive, love may achieve the beginnings of victory by accepting shame (lines 15, 16). From these beginnings, poem 7 proceeds by setting the couple (lines 1 - 4) against suffering (lines 5 - 8), the good to be found in natural things (lines 9 - 12) against the losses sustained in war. The fifth stanza of this poem, following these two pairs of stanzas, is the climax not only of poem 7, but also in a sense of the whole series.

We (all of us) must do two things: *drainer la colère/ Et faire se lever le feu* so that what remains is a proud and glorious memory of those *innocents* who, paradoxically, although *partout traqués* nevertheless *partout vont triompher*. The temporal duality of present and future underlines the paradox and *trionpher* recalls the synonym *se rendre maître de* (1, 2) so that the series closes where it began, but with a second and far more dramatic victory.

In this final chapter we have attempted a synthesis of the various approaches tried in this thesis. We have considered the vocabulary from the point of view of frequency, and have looked at semantic networks and fields; we conclude that there are two broad semantic groups in operation: *amour* and *guerre*. Other semantic features (duality, reciprocity) underline the theme of duality, as do a number of syntactic features: the conjunction *et*, the

preposition *de*. The themes of the poems allow us to perceive two types of overall structure: the one based on duality with a central climax in poem 4; the other with a final climax in poem 7.

This short text has allowed us to see how a theme may be expressed not only through lexis and semantics but also through syntax and structure. At each of these levels (and no doubt also in phonology and rhythm, which we have been obliged to disregard) the poet's skill is evident as he uses every feature of language available to him, each buttressed by the others, to express his fundamental - although nowhere explicitly stated - theme. To find the theme of duality reflected in every aspect of Eluard's language we have analysed here is a very powerful argument against opposing, *bêtement*, form and content, a confirmation of "le postulat de la corrélation du plan de l'expression et du plan du contenu".

NOTES

1. An earlier version of this chapter was presented to the Scottish Association of University Teachers of French at their annual conference in 1979, and a slightly altered version of that paper has been accepted for publication by *Language and Style*.
2. Greimas, *Essais*, (1972), p.7.
3. *Essais sémiotiques*. Seuil, Paris, 1970, p.272.
4. OCl, *Notes sur la poésie*, p.482.
5. e.g. Meschonnic, 'Prosodie et langage du couple dans *La vie immédiate* d'Eluard' in *Langages*, No.7, sept. 1970, pp.45-53.
6. The pronoun *nous* has two connotations: the *nous* (= two) of the couple (Poems 1,2,3,5) and *nous* (= *nous tous*) in poems 6 and 7. The change occurs in poem 5, lines 10-11, where the power of the reciprocal relationship of the *nous* = two overflows into the wider world of *les autres*, 5, 8, 15.
6. Cf. above, Chapter 9, §6.
7. See, for example, *Grammaire Larousse du français contemporain*, Larousse, Paris, 1964, where *de* is referred to in 16 paragraphs.
8. Cf. loc.cit; also LE BIDOIS, G. and R. *Syntaxe du français moderne*. Picard, Paris, 1971.
9. Le Bidois, op.cit., Tome I, p.27.
10. WAGNER, R.-L. and PINCHON, J. *Grammaire du français classique et moderne*. Hachette, Paris, 1962. The grammatical terminology used in this chapter is taken from Wagner & Pinchon.
11. This is strongly reinforced by sound and rhythm patterns which however are beyond the limits of this study.
12. Here again it is difficult to separate sound and rhythm from the analysis.
13. See above, Chapter 3.
14. One of the ways in which this poem differs from any of the others is that it contains no first person plural words (*nous, notre* ...) and no second person pronouns or adjectives, while it is the only poem to use the more impersonal *on*.

CONCLUSION

§1. In our analysis of the language of Eluard's war poetry we have considered and tried various methods suggested by some of the specialists in a number of fields, always trying to come closer to an understanding of how poetic effects are achieved. There is a considerable body of opinion to support a linguistic approach to literary criticism, and most practitioners of this type of criticism would agree with Cohen¹ that the decision to use 'scientific methods' arises from a conviction that "ne parler de la poésie que poétiquement" is to cut ourselves off from a potentially very valuable source of explanations of the phenomena which interest us. Many of us share his tentative attitude:

Rien d'ailleurs ne nous garantit qu'en cette matière la vérité soit accessible
by whatever methods we choose to apply, and it is of course true that:

l'investigation scientifique peut finalement se révéler inopérante

Such investigation cannot, however, be dismissed on those grounds alone: before we can judge its efficacy we must give it a fair trial.

The present analysis is an attempt to try out, on the detail of a restricted corpus taken from one period of a single author's work, the various methods suggested by theoreticians, and we conclude from the results we have obtained that neither 'poetic' nor 'scientific' criticism alone will best serve our aim of understanding how poetry works. A 'scientific' method, 'poetically' applied, is a rich source of insights into a text. A combination of objectivity and subjectivity allows us to tailor our methods to a particular author and to particular problems, and provides us with verifiable evidence for what must otherwise remain highly personal and limited intuitions.

There are limitations in whatever method, or combination of methods, we use, and many critics feel that 'mechanical' or 'scientific' methods, however sensitively applied, fail to take adequate account of the fundamentally aesthetic quality of the poetic experience. Valéry² is one of a number of critics who have suggested as much, and we could apply his words particularly to our Chapters 1 - 3:

Nous avons beau compter les pas de la déesse, en noter la fréquence et la longueur moyenne, nous n'en tirons pas le secret de sa grâce instantanée

but there is certainly no guarantee that *le secret* will yield itself up to other more subjective and intuitive methods, and many scholarly disagreements bear witness to this fact. In the analysis of a phenomenon so rich and varied as poetry there is room, indeed a need, for a variety of approaches; the truth here, as in other types of human experience, is made up of many fragments, of glimpses afforded from what sometimes appear to be quite unlikely sources. Any approach which helps to complete the picture, to bring us nearer to a full understanding of the unique and complex experience which is poetry, must be considered valid.

§2. This work examines Lexis, Semantics and Syntax in Eluard's war poetry. We have referred only in passing to features of sound and rhythm although these are everywhere intimately involved with the three aspects studied and would clearly also be a very rich field for analysis.

In the eleven chapters of this thesis we have presented a certain number of findings and conclusions, and attempted in every case to give a clear justification for and explanation of them. The three chapters on Lexis, based largely on computer-generated data and statistical analysis, are concerned with information available from the index. The first chapter is devoted mainly to a description of the long and complex preparation necessary for a project of this kind, and describes some of the problems encountered in the production of indexes and concordances. A tentative list of Key Words was isolated (§4). It was clear, even at this early stage, that these could not be assumed to be either key ideas or themes, since the limitations of working with an index alone did not allow us to approach the question of meaning.

Chapter 2 examines all the separate volumes in the corpus, using the unparsed ELPO data. In comparing them with one another and with projected figures for 'normal' texts, it

PP 11 & 12
P 13

appeared that none of them differs markedly from the others, or from the whole corpus, although Volumes 57 and 62 fit least happily into the overall picture. The various measures of richness of vocabulary applied showed that *Capitale de la douleur*, included to provide a comparison with another period of Eluard's work, has a richer vocabulary than the war poetry. This may be caused by the difference in intent in the surrealist and the war periods. When we studied the distribution of frequencies (§6) we found that the higher frequencies showed the greatest deviation from the projected 'normal' figures, and this fact was later explained by the importance of semantic (Chapter 6) and syntactic (Chapter 10) repetition. We concluded that Eluard's lexis is, on the evidence so far available, not remarkable, and that only an analysis of words in their poetic context could explain the complexity and poetic density of his work.

Other statistical analyses were carried out in Chapter 3. Here the parsed ELPO2 file was used, and it was in arriving at decisions about word classes, and in parsing each word of the corpus unambiguously, that a number of potentially interesting stylistic features emerged, notably the importance of past participles functioning as adjectives. Later (Chapter 9), syntactic analysis was to provide some explanation of this. It became clear that precise (and sometimes idiosyncratic) definitions of parts of speech were necessary if work of this kind is to be comparable with similar work by others, but the great difficulty of unambiguous parsing in poetic texts showed once again the limitations of statistical methods. The difficulty of the parsing showed the importance of a deliberately fostered ambiguity and provided the first of many pieces of evidence of the necessity, in reading Eluard's poetry, for a forward and backward scan.

Comparisons of Eluard's vocabulary with that of other authors showed that it is neither very rich, nor very limited, that the proportions of parts of speech in his work are similar to those of the symbolist poets. The proportion of nouns is somewhat higher in Eluard, and the stylistic relevance of this became clear later, particularly in the syntactic analysis in Chapters 9 and 10. p48

When the spread (or Dispersion) of the most frequent nouns and verbs of the corpus was taken into account (§4), a number of nouns and verbs (mainly 'Key' words) received an altered emphasis, and we were able to arrive at a definitive list of Key and Theme words and a Basic Vocabulary (§5). These lists showed some thematic groupings (*nuit - jour; amour - guerre*) which appeared again in the semantic analysis. pp51, 52, 53.
p54
p55

A comparison between the most frequent nouns and verbs in the corpus and those in three frequency lists for the language as a whole (§7) showed some interesting deviations and provided confirmation of the Key and Theme lists. In context, words from these lists were found to reinforce one another and to occur in close proximity. pp57, 59 58

After the analysis of the words of high frequency, the words used once only were examined and found to contain a high proportion of verbal adjectives (cf. §1). This fact was explained when syntactic analysis (Chapters 9 and 10) showed these words foregrounded, like nouns, in positions of maximum semantic variety. pp62, 58
157

Throughout the various comparisons presented in this chapter we were concerned by the great difficulty in ensuring that the findings quoted by other critics were strictly comparable with our own. Unless the precise definitions (for example of parts of speech) used in the preparation of statistical results are presented, comparability (and credibility) are very difficult.

Moving in Chapter 4 to the Morphological Fields which could be found from the index, it appeared that those for *amour, enfant, mort* and *vie* might prove to be stylistically the most important themes of the corpus. In examining the Lexical Domain of *amour* we found indications of the prevalence of absolute and abstract concepts. Later (in Chapters 9 and 10) these were found to occur in positions of maximum stress. p85
p86

Thus some findings which resulted from the application of standardised (particularly statistical) methods to the index were very useful later in the stylistic analysis of our corpus. Several of them subsequently provided valuable evidence of features of the language of the poems whose stylistic relevance was gradually revealed as work progressed. In particular the very important role of the Key Words was consistently highlighted by semantic and syntactic analysis. Although many of our findings in these first chapters may have seemed 'negative', in the sense that they showed little deviation from the 'norms', their cumulative effect allowed us to make some very positive statements about our corpus and its lexical qualities. An interesting characteristic of these standardised methods is that they can lead to positive conclusions, even where results may at first seem disappointing. The lexical qualities of these poems are highlighted (although not explained) by their very 'normality', and the application of the same standardised methods to different texts makes comparisons between authors, and between different periods of an author's work, easier and more reliable than is otherwise the case. To judge from our experience here they provide a very useful and secure basis on which to found a stylistic analysis. Further, they point quite clearly to the fact that, in the case of our corpus, the greatest stylistic interest of the language will be found in a study of networks and interactions, in the analysis of semantic and syntactic context.

§3. In an effort to obtain more precise semantic information than is available from an index, we moved, in Chapter 5, the first of the four chapters on semantics, to a consideration of Semantic Fields. This chapter examines the Semantic Field for *amour* in *A celle qui répète ce que je dis* and the Field for *guerre* in *Les armes de la douleur*. Here there was evidence of carefully constructed networks of meanings engendered by contextual features, and in the more detailed analysis of the Semantic Field of war in Table XXV we found an example of how the reading process, involving successive interpretations, is the basis for constructing *isotopies* in the text.

The semantic techniques used by Eluard in *Au rendez-vous allemand* are examined in Chapters 6 and 7. These are of two kinds, Reinforcement (Chapter 6) and Opposition (Chapter 7). Among the various techniques of Reinforcement, Repetition appeared to be the most fully and intricately exploited. It is largely by this technique that the Key Nouns and Verbs acquire their impact, that figurative use of language is fostered, a reversible movement from the particular to the general achieved and a circular reading strategy imposed.

The techniques of Opposition are also based on this type of reading, and may be the result of semantic deletions similar to the syntactic deletions discussed in Chapters 9 and 10. One of the most striking results of semantic Opposition is to create for the corpus a basic *isotopie* in which, paradoxically, Death = Life. Such fundamental semantic restructuring is achieved by a controlled degree of rule infringement, by a striking use of Feature Transference (§7) and other techniques which build up, within the confines of these poems, a semantic system which in many points is the opposite of the one operating in ordinary (non-poetic) language. The two systems confront one another in a poetically productive tension.

The last of the chapters on semantics (Chapter 8) discusses the types of figures of speech associated with Reinforcement and Opposition. Eluard's use of figurative language is seen to derive from surrealist theories of the image, and the occasional and 'resistant' nature of the poetry is reflected particularly in the *figures dialectiques* - oxymoron, paradox. Although the poems are rich in metaphor, the historical context in which they were written and Eluard's intention in writing them have meant that metonymy, rather than metaphor, is the predominant figure, a situation which is unusual in poetic language. These poems are an effect of the war but a cause of Resistance; the result of defeat, but a stimulus to victory.

Semantic analysis showed, as Chapters 1 - 4 allowed us to predict, that networks of meanings and interactions between meanings are stylistically more important in this corpus than frequencies and Usage. It also revealed (and this is not clear from an index) that many of the Key Nouns are strengthened by their exploitation in Reinforcements and Oppositions and function mainly in their most abstract or general sense. The movement between the

abstract and the concrete, the general and the particular, which is fostered as much by syntactic (Chapters 9 and 10) as semantic techniques, is again closely involved with a circular reading strategy and the crucial shifts between non-figurative and figurative language and between different kinds of figures. This dynamism, which produces the idiosyncratic movement of meanings in Eluardian language, gradually came to be seen as the essential stylistic feature of our corpus, and semantic and figurative Oppositions which had appeared puzzling could now be seen as the most productive and vital of the stylistic techniques. Syntactic analysis allowed us to approach these techniques from another angle.

§4. In the final section we turned to an analysis of the syntax of the poems of *Au rendez-vous allemand*. Since earlier evidence had suggested the importance of nouns in Eluard's poetry, we began with an examination of the syntax of the Noun Phrase. This is based mainly on the (one-line, computer-generated) contexts for Key Nouns. Again we found them complementing one another in close context. The predominant determiners are the singular definite article (§4) and article 0 (§3). Both, in different ways, are shown to foster the simultaneous perception of particular and general meanings. The three nouns *amour*, *mort* and *terre* (cf. Chapter 4, §4) are, of all the Key Nouns, those least likely to occur with a qualifier (Table XXXI) and so are the most universalised nouns of the corpus (§5). To the other Key Nouns, qualifiers add the semantic precision of the Developments and Extensions identified in Chapter 6, §§6 and 7. The predominant use of the present tense can be seen to reinforce the effects of meaning created by the determiners.

The careful placing of Key Nouns at the ends of lines and of poems makes maximum use of a kind of optional *enjambement*, so that a qualified (particular) and an unqualified (general) sense of a noun may be simultaneously perceived and a creative tension produced. This is closely tied to the actualisation of figurative meanings. The elements receiving maximum rhythmic, semantic and poetic stress are at the right hand end of phrases which remain after deletions: of relative pronouns and copulas, of comparisons (*comme*), or of a presenting verb, such as *Je vois* or *Il y a*. This interpretation of the syntax allows us to understand how the long lists of noun phrases ("equivalency structures") are connected, and to see how the deletion of subjects (often pronouns) and verbs focusses maximum attention on end-placed nouns and their qualifiers.

Chapter 10 discusses syntactic parallelism and shows how the many such parallels in Eluard's poetry foster vertical semantic bonding and, by slowing reading, encourage a circular movement. The increasing semantic density as we move from left to right in the sentence is seen to be due not only to deletions (Chapter 9, §9) but also to the fact that in these parallels, the left hand elements (verbs, prepositions) are least likely to vary, while the right hand elements (nouns and sometimes adjectives) show greatest semantic variety and inventiveness. The existence of this feature of the syntax explains the high proportion of words used once only we found among the adjectives (Chapter 3, §9). The syntax is used to foreground nouns which, when thus partially liberated from syntagmatic constraints, are freed to form other, notably vertical, links. In this way Eluard gives his poems a remarkable cohesion and structure. This is not externally imposed, as is the case with classical fixed form poetry, but is intimately related to and derives from the content of the poems.

This link between form and content is more closely examined in Chapter 11, where the theme of duality in *Les sept poèmes d'amour en guerre* is studied. Here, various aspects of the lexis (the opposition *amour* - *guerre*), of the semantics (duality, reciprocity) and of the syntax (pairing of nouns, use of *et* and *de*) all combine with the thematic structure in a fundamentally metonymic way, both to reflect and to express the theme of duality.

In this final section many pieces of evidence from earlier sections are given additional weight by the analysis of the syntactic features of the corpus. In particular we can now see that the deliberate foregrounding of certain nouns (notably the Key Nouns) is achieved by both semantic and syntactic techniques. These nouns, frequently commonplace - *yeux*, *mort*, *vie*, *homme* ... - have here a heavy semantic and rhetorical burden. They express the essential

lines in Eluard's philosophy, the importance of love and friendship, of innocence, the necessity for hope, the possibility of creating a life over which death has lost its power. They reiterate, in a forceful, moving and sometimes mesmeric way, the concept of Resistance. Eluard gives to these "mots innocents" the power to change people's lives and the world in which they live, to produce better men in a better world. The predominantly nominal character of the poetry has all the force of a verbal imperative, it is both an invocation and an injunction, both state and action. Similarly this poetry is both metaphor and metonymy (as we found in Chapter 8), and the foregrounded nouns, because they are always presented with maximum figurative impact, because they represent simultaneously the abstract and the concrete, the general and the particular, allow the poetry to transcend its moment, to endure, to Resist. Thus the marriage of *forme* and *fond* is total, a lexical, semantic, rhetorical and syntactic amalgam which results in poetry of great strength and beauty.

§5. Many of the features described in this thesis belong properly to the *form* of the poetry, although everywhere there is an attempt to relate this to *content*. The fact that we have concentrated to some extent on *form* is not only the result of a conviction that what is objectively verifiable is also of great poetic interest. It results too from a strongly held conviction that it is *form* that is mainly responsible for the aesthetic effects of poetry, and that it is these aesthetic effects which are the proper object of stylistic criticism, in literature as in the other arts. As Clive Bell has said:

the supreme masterpieces derive their splendour, their supernatural power, not from flashes of insight, nor yet from characterisation, nor from an understanding of the human heart even, but from form - I use the word in its richest sense, I mean the thing that artists create, their expression. Whether you call it 'significant form' or something else, the supreme quality of art is formal; it has to do with order, sequence, movement and shape.³

In this thesis we have tried to analyse some of the aspects of "order, sequence, movement and shape" in Paul Eluard's war poetry. We have not attempted a truly aesthetic appreciation, but the fact that our analysis of form has been so rewarding gives support to the intuition with which we began - that the power and beauty of Eluard's poetry are due to a formal perfection they share with other great works of art. This is the result of a delicate and aesthetically satisfying balance between structure, content and historical context, produced by a consummate artist. To his remarkable gifts we owe this

poésie résistante.

NOTES

1. *Structure*, pp.24-25.
2. *Variétés III*. Gallimard, Paris, 1936, p.42.
3. BELL, Clive. *Proust*. L. and V. Woolf, London, 1928, p.56.

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